

TODAY'S SPEECH

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IN THIS ISSUE

THE FALLACY OF THE FIRST NAME By Evelyn Konigsberg	Page 2
THE FIELD OF SPEECH	
THE NEED FOR SPEECH EDUCATION By James H. Henning	Page 3
PUBLIC ADDRESS, DEBATE AND DISCUSSION By David C. Phillips	Page 4
ORAL INTERPRETATION OF LITERATURE By Magdalene Kramer	Page 4
THEATRE By George McCalmon	Page 5
RADIO AND TELEVISION By Eugene S. Foster	Page 6
SPEECH CORRECTION AND AUDIOLOGY By James M. Mullendore	Page 7
NEW DEAL IN PREACHING By Charles C. Noble	Page 8
LISTENING — THE ROLE OF THE EAR IN PSYCHIC LIFE By Dominick A. Barbara	Page 12
NEW APPROACH TO AN OLD PROBLEM By Ted Blanding	Page 16
WORDS USE MEN By Russell N. DeVinney	Page 18
WAR ON THE AIR: THREE TRAITORS By David R. Mackey	Page 20
SPEECH EDUCATION FOR PHYSICIANS AND DENTISTS By Francis E. X. Dance	Page 23
THE PANEL — A POOLING OF IGNORANCE? By Kathryn B. McFarland	Page 25
THE DEBATE — JUDGE AS A CRITICAL THINKER By Arthur N. Kruger	Page 29
WHY NOT DEBATE PERSUASIVELY? By Robert P. Friedman	Page 32

Freedom of Speech

"No force has contributed more to the greatness of our country than our tradition of full public debate on the great questions of the day . . .

"The freedom of speech which they (the founding fathers) embodied in the Bill of Rights was a dynamic concept having two parts, freedom and speech: They knew that to preserve freedom they must acquire and exercise the power of speech"

— CLARENCE B. RANDALL

Freedom's Faith, Boston, Little Brown and Company, 1953, pp. 139-140.

Speech Is Civilization - - Silence Isolates

The Fallacy of the First Name

By Evelyn Konigsberg

As an Oregonian, with the hayseed still in his hair, the Editor is just a bit doubtful about this point of view — but Miss Konigsberg, a Speech Expert with the New York City School System, has a point well worth pondering.

WHERE IT STARTED AND HOW IT GREW will one day be the basis for a doctoral dissertation. Our age is the age which has perpetrated the notion that to call a man by his first name at once changes the relationship between the caller and the person named.

Small fry entering kindergarten no longer chant "Good morning, Miss Brandes." Instead, a casual "Hi Helen" indicates that the young are being trained in the fallacy of the first name. A conference is in session, and the youngest staff member whose very job is at the disposal of the Bureau Chief carefully draws, "Well, Bill, as I see it . . .", meticulously avoiding the "Mr. Andrews" that might recognize the fact that Mr. Andrews is his superior officer. The graduate student enters the seminar to be greeted by the gray-haired, spectacled gentleman at the front of the room, "Hi, I'm Jim. Who're you?"—a brave effort on the professor's part to show that he is thoroughly aware of current mores in higher education.

The maddening part of all this first-naming is that it is all done on the assumption that when one calls a person by his first name, the relationship with him immediately becomes one of cordial, intimate, trusting equality. To any sensible person, this is obviously nonsense. It is much more meaningful to call another by his first name *after* such a relationship has developed.

That Junior calls his father "Tom" does not alter

the fact that Tom is a father, and if he is a good one, must speak and act like a father. "Helen" is the teacher, responsible by the law for the children under her supervision. Their calling her "Helen" rather than "Miss Brandes" simply serves to confuse them. They are not accustomed to taking directions from their first-name companions. And it has yet to be proved that calling the boss "Bill" in conference diminishes his power to hire and fire. It merely makes the firing process more difficult, for it is more disagreeable to discharge the man who has come to think that he works in a friend-to-friend instead of an employer-employee relationship.

It is especially curious that this fallacy of the first name should arise in an age when semanticists are taking great pains to teach that the word is not the thing. If saying a thing does not make it true (and it doesn't), what useful purpose is served by addressing a comparative stranger as if he were a member of one's family or an intimate friend? He isn't; and if he behaves like one, he is either hypocritical or lacking in sensitivity. There is nothing wrong with informality per se, and there are times and situations in which people come rapidly and naturally to the use of first names. But deliver us from the fallacy (Aristotelian or not) which assumes that the mere calling a man by his first name makes him your friend. Look out! You may make an enemy.

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THE FIELD OF SPEECH

Under the editorial direction of Professor Sam Boyd, Jr., of the University of West Virginia—who is Chairman of Public Relations for the Speech Association of the Eastern States—a number of selected leaders of the Speech profession were asked to write brief definitive statement concerning the nature of the field of Speech.

The Need for Speech Education

By James H. Henning

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SPEECH IS THE integration of words, voice, and action for the purpose of effectively communicating ideas and feelings. When we receive or give training in speech, therefore, we are attempting to improve ability to make clear to others what is known (ideas, facts, experiences, knowledge, etc.) and what is felt (emotions, attitudes, beliefs, etc.) by more skillfully correlating the use of words (language) with voice (inflection, tone, rate, volume, pronunciation, clarity, etc.) and bodily action (gestures, movement, posture, facial expression, etc.). Thus the goal, objective, end of speech training is improved communicative ability, and all correct teaching is directed toward the achievement of that important function.

And it is an "important function" because the fact that more than ninety percent of our general communication occurs through the medium of speech clearly shows the major role that speech plays in our daily life. Skill in our ability to communicate, therefore, is dependent upon our skill in speech as defined above. Would it not therefore appear that our public schools possess a clear obligation to their pupils to prepare and train them to increased skill in this important social, business, professional, and general necessity? Particularly would this be true if we accept the thesis that one of the main functions of the schools is to prepare the student for life, because it appears to be perfectly true that one of the main requisites to a successful and well adjusted life is skillful communication of ideas and feelings. And it should not be inferred that because the schools train pupils in "English" they also train them in "Speech," because English omits the "voice" and "action" parts of the definition given above, plus a far different set of skills inherent in oral communication.

This "different set of skills" can be developed only through the pupil's exposure to training in the various areas of Speech: oral interpretation, public address, radio, speech correction, and theatre. Each of these areas makes its training con-

tribution to the development of these skills. For example, voice and diction develops the pupil's vocal clarity, audibility, and pleasantness; oral interpretation emphasizes correlation of words (language and meaning) with vocal inflections (feeling and finer shades of meaning); acting contributes training in bodily communication and in correlating it with ideas contained in the printed lines of a play and the feelings to be communicated to an audience; public speaking blends the training in vocabulary, voice, and action to communicate ideas and feelings effectively to an audience of any size or kind; and so on. Each area of Speech makes its particular contribution in improving the pupil's ability to communicate effectively, and if properly taught with this objective in view, the result is bound to be increased skill in the use and application of what could be called the "Speech Universals".

These universals are present in all speech situations, from the most simple and informal to the most complex and formal. They might be identified as follows: (1) correct thinking; (2) the organization of ideas; (3) a clear, audible, pleasant voice; (4) controlled, purposeful, meaningful action; (5) an adequate, grammatically correct oral style; (6) personal poise and control of the communicative process in the oral medium. Any speech course which emphasizes improvement in these six universals is both educationally justifiable and necessary to the continuance of our democracy. The need for this type of training is great, and the need for teachers who can effectively develop these skills in others is equally great.

These needs can best be met when the public schools foster such training programs in their curricula and the colleges, universities, and teacher training institutions promote teacher training programs that prepare skilled teachers of speech who possess concepts of speech as outlined above plus the teaching skills needed to bring about the improvement in communicative speech in their students.

Public Address, Debate and Discussion *By David C. Phillips*

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THE FUNDAMENTAL IDEA behind all speech, or oral discourse, is social coordination or control. This means that every time we speak we must have a *purpose* which seeks a certain response from another individual or individuals. The field of public address studies the means by which these responses can be gained. In terms of modern day curricula, the field of public address includes such course titles as Fundamentals of Speech, Fundamentals of Speaking, Public Speaking, Oral Communication, Argumentation, Persuasion, and the like, as well as the courses that concern themselves with the history of rhetorical theory and criticism.

Individuals in our present society find themselves in many types of speaking situations daily. The student may use speech in such varying situations as persuading Dad that he should have the family car that night or that an advance on the allowance is a necessity, explaining a mathematics problem in class, seeking a date with a new discovery, arguing about a certain matter in his club or organization, discussing his views on love, politics or war in a "bull-session," and the like. The same holds true for the businessman, the labor leader, the governmental official, the educator, and all others. In addition, these individuals may often find themselves on the public platform making a prepared presentation to an audience that is either present or listening on the air-waves.

The ability to discover the means by which the speaker may achieve his desired end in these

varied situations is the subject matter of the field of public address. This includes the study of the listeners to determine their interests, attitudes, prejudices, and desires, the investigation of the subject, the determination of the best arrangement of material, the choice of the most effective language, and the successful use of the voice and body.

At times, it is best to analyze and discuss a problem as a group rather than as an individual. This process is called discussion or conference, and it has its own techniques and procedures that help make it more successful. The study of the methods used in effective discussion also falls under the general heading of public address. This study will give the student valuable experience in analysis, leadership, group participation, and individual presentation.

Debate is the specialized speech activity that argues two sides of a specific statement, and it allows the student to increase his powers of logic, persuasion, and delivery. The speaker in debate must analyze the various propositions used, find good supporting material, organize his ideas, recognize the arguments presented by his opponents, and fit all these factors into a concise, effective presentation. Probably no activity in which a student may participate will assist him more in learning to "think on his feet" than will debate. Many well-known businessmen, government leaders, and educators credit the training they received in debate as being an important factor in their success.

Oral Interpretation of Literature

By Magdalene Kramer

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RECENTLY ON RADIO, television and the stage there have been excellent examples of oral interpretation of literature: Helen Hayes reading a children's story; Charles Laughton reading selections from the Bible; Ronald Coleman reading Dickens' "Christmas Carol"; groups of individuals reading in unison, such as the choral reading of certain parts of "Murder in the Cathedral" by T.

S. Eliot; a group reading (a narrator and several individuals each representing different characters) such as the reading of Stephen Vincent Benet's "John Brown's Body" by Tyrone Power, Judith Anderson, and Raymond Massey. Also available for our enjoyment are records of poets, such as Robert Frost and Stephen Vincent Benet, reading their own poetry and records of actors and act-

resses reading well-known poems. These artists are attempting to interpret literature through the oral reading of the full meaning of a literary selection, whether it be prose, poetry, or drama.

To communicate the essence of a literary selection the reader must understand: (1) the intellectual content or the basic meaning; (2) the emotional content or the mood or feeling; (3) the rhythm or inherent movement or flow of the selection. To gain understanding, a reader may ask himself several questions: Who is speaking? To whom is he speaking? What does he say? How does he feel about what he says? All types of literature have rhythm and when the rhythm is blended or synthesized with the meaning and mood, the effectiveness of an oral reading is greatly enhanced. Many literary selections, particularly poetic ones, cannot be really appreciated until they are read aloud, for the oral interpreter can bring added meaning when he has an appreciation of the images, the figures of speech and the sound values and can voice these with subtle touch and fine vocal quality.

The study of Oral Interpretation of Literature on the high school and college levels will help an individual to grow as a person. It will enable an individual to develop: (1) skill in reading, which will give him the techniques necessary to read interestingly to his children, to family groups, to church groups, to adults in the community; (2) an appreciation of literature which will be an asset throughout his life; (3) guides for judging the quality of oral interpretation when heard in the classroom, from the platform, over the radio, or on television; (4) a worthwhile activity for leisure time, for he can participate in or organize choral reading and group reading with friends or community groups; (5) techniques of good voice

and speech and of communication, for one cannot read well unless he has command of voice and articulation.

The educational outcome of the study of Oral Interpretation of Literature will also be valuable in professional life. If one can read literature well, he can also read well reports, directions, explanations, and minutes of meetings. And who of us does not have to read such material sometime in our lives in union meetings, in community and church groups, in fraternal societies? Teachers on all levels and of all subjects, particularly English teachers and elementary school teachers, have to read literature frequently in their classrooms. The teacher of speech, dramatics, radio, television must be very proficient in the art of oral reading for it is fundamental to their teaching. Actors, and actresses (stage, radio, movies, television), news announcers and commentators, ministers, lawyers — all must have command of the basic skills of oral interpretation of literature.

On the high school level there should be many more opportunities for students to read aloud individually and in groups. In the English class, the teacher himself should read very well and through the oral approach help the student to cultivate a fine appreciation of literature and to develop his own powers in the oral communication of prose, poetry, and drama. An elective course in Oral Interpretation of Literature, in which consideration is given to individual reading, choral reading, and group reading, is highly desirable and, in fact, necessary if our young people are to be given the opportunity to develop to their full potentialities, and to cultivate the understanding and appreciation which will enrich their lives and better prepare them for success in their chosen life work.

Theatre — —

COINCIDING WITH SPEECH as a general concept, Theatre is concerned with giving effectiveness to dramatic communication, a form of communication, regulated by certain principles of dramatic presentation and of human response in and of theatrical performances. At its highest level of effectiveness, Theatre enlists many different talents and skills and organizes them into an artistic unity. The end product of this communicative process yields pleasure, guidance, stimulation, and insight in as varying a proportion as there are plays per-

formed and audiences to experience them.

Chief among the collaborators in dramatic communication are the playwright (who composes the "master plan"), the interpreters (including the director, actors, and designers), and the audience (its members determining finally the quality and value of the theatrical fusion). Of these three it is the writer who furnishes the basic materials: his personalized ideas about, and attitudes and feelings towards, contemporary living are pivotal. To the degree that the playwright's intent is re-

By George McCalmon

Director, Cornell University Theatre, Ithaca, N.Y.

flected in his script, and to the degree that it is accepted by the interpreters as the common basis of choice in interpreting the script, the collaborators can hope to convey appropriately the necessary effects desired—and gain the response intended. Most revealing as the author's agent is the actor, whose vocal utterance and bodily action are patterned by the words of the writer. Additional auditory stimuli (such as sound and music) and additional visual stimuli (such as light, color, line, movement through space) are ordered into a harmonious blend of the efforts of designers and stage technicians with the actor's speech and action.

Because of its broad appeals and willingness to merge diversified elements, Theatre has been called the most democratic of the arts. It is also one of the most durable and healthy. Historically, it is a product of and an influence on cultures and societies of the past. A study of drama as literature and the theatre as an institution of social significance is an important educational discipline. By studying the great plays of the world, the student can gain a view of the intellectual, spiritual, and moral problems that man has wrestled with at separate times and in separate places. He can

develop a sense of appreciation of the drama and the theatre as an artistic expression; he can see what a factor they are in the cultural heritages we possess as world citizens. He can shape standards of criticism of plays whether they be intended for the stage or for those derivations and extensions of Theatre that so dominate our modern life: radio, television, and the motion picture.

For the students who participate in the production of plays—both as actors and non-actors—there are many rewards that come from being part of the collaborative team: such as vocational training for the future; increased capacity to work cooperatively with others; confidence in assuming responsibility; provisions for potential creative outlets; the development of initiative and dependability. Experience in acting provides all of these opportunities to the student plus that of improving his vocal and bodily responsiveness to emotional and intellectual calls; of increasing his poise and the sense of sympathetic understanding of his fellow beings; of enriching his imaginative life, increasing his powers of concentration, and strengthening his capacity for insight and perception.

Radio and Television —

By Eugene S. Foster

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MORE PEOPLE spend more hours hearing and watching radio-television than doing any other single thing except working and sleeping. Because so many of the programs are exclusively entertainment, we tend to think too often of these dominant media as "show business" and to disregard their roles as communicators. But, if future historians record as significant today's radio-television, it will be because the media are used to communicate vital knowledge, ideas, attitudes and beliefs to virtually a whole nation simultaneously.

As a media of communication, radio and television are part of the broader area called Speech. Through Speech we provide for those who have "something-to-say" training in the best methods of reaching the intended audiences. Thus, the future graduate is prepared to participate, as radio and television more adequately fulfill our traditional desire for the free circulation of new ideas and information. Coincidentally, the student also masters the skills and background essential

to participation in the "show business" aspects of the media.

The proper study of radio-television is the study of society and its needs coupled with the techniques of effective presentation. The principles of communication from a studio via the air-waves are identical with the principles of communicating in other situations and through other media. The working tools are somewhat more elaborate and expensive; their proper usage requires preparation in scripting, production, direction, speaking and other phases.

At the end of 1955 there were 2,800 radio and 450 television stations on the air with four radio networks and three television networks providing nationwide program service. In addition, to provide related services, there were several thousands of organizations including advertising agencies, station representatives, program packagers and the like. Each of these stations, networks and related groups employs from a dozen to two thou-

sand persons. A very small percentage are on the air; the vast majority are concerned with planning for effective communication.

In the past thirty years we have seen the development of a new profession with an almost insatiable demand for well-trained young people. In the early days most anyone could find a job in radio. Today the stations and others emphasize locating those who have devoted much of their scholastic careers to the understanding of our people, their needs and the methods of reaching them through radio and television. There is still need for training in the skills and techniques but the student who understands the responsibilities and potential roles of the media will go much farther in the long run.

The beginning jobs in radio-television meet the standards in pay and responsibility found in most fields. Facing the beginner are months and years when he will have to forego some of the luxuries he wants. But the ultimate possibilities in finance and in responsibility and job-satisfaction are truly promising and constitute a new employment frontier.

For the young person looking ahead to the day when he can be well rewarded for doing vital and significant work, we would urge careful scrutiny beneath the glamor of radio-television to the heart of the field which is exciting, significant and well-paying.

Speech Correction and Audiology — *By James M. Mullendore*

*Director, Speech and Hearing Center
University of Virginia, Charlottesville*

THE clinic telephone rang. The voice at the other end of the wire began its halting, gasping conversation. "Duh-duh-duh-Doctor, thuh-thuh thuh-this is Buh-buh-buh-Bob. D-d-d-do you have fi-fi-fi-fi-fifteen minutes of time free around noon to-to-to-today?" The doctor assured him he did have and asked the reason for the question. "B-b-b-because the way I'm stuh-stuh-stuttering today I'll need all of that time for a fi-fi-fi-five minute conference with you."

Bob was only one of many who called or came to the speech and hearing clinic during that, a typical day, of its operation. Having begun his speech training program he had developed a sense of humor about his own stuttering, but he readily agreed with others who have suffered speech defects that it was a severe handicap to him and no laughing matter.

About the only consolation for Bob and others like him is that it is easy to find a great many other companions in trouble. In fact it is estimated that about one in every twenty persons has a comparatively serious speech handicap of some sort — almost eight million people in the United States. When we add to this total another two million of our citizens who have hearing defects serious enough to require some help, such as lip reading or hearing aids, it begins to give us some idea of the number of people who need the assistance of someone who has specialized in studying the disorders of speech and hearing.

Many of our colleges and universities have programs or courses in their departments of speech, education, and medicine to train college students

to become speech and hearing specialists. Such students, upon their graduation, become qualified to take jobs in our public school systems, hospital, college, and community clinics, and even in private practice. They devote their lives to the treatment of people who seek their help.

Unfortunately, there are not nearly enough of these speech correctionists and audiologists to go around. In fact, at the present time there are less than five thousand of them in the entire country, and there are many more available positions than there are qualified people to fill them.

The training program necessary to develop skill in this type of work is not an easy one, for one must learn everything possible about the anatomy and physiology of human beings, how they react, and what kinds of problems affect them. But the work is interesting, nevertheless, for students have an opportunity to work and observe in clinics located in the colleges where they are studying, and they learn about the problems from actual observation of them.

For the graduate, however, the work is rewarding, not just in salary alone but in the feeling of personal satisfaction that one gains from seeing pleasure light up the face of someone who has recovered his speech or heard sounds which he had forgotten existed.

We might say that the speech and hearing therapist is the one who, living in a nation which takes pride in its principle of freedom of speech, makes it possible for them to take advantage of this right by helping them acquire freedom for speech.

A New Deal In Preaching

By Charles C. Noble

The Dean of the Syracuse University Chapel — himself an excellent preacher — offers advice on how to preach effectively.

IF I WERE A LAYMAN I would say to preachers in general, "Frankly, you are uninteresting. While you seem to try hard, too much of your preaching is dull and lacks buoyancy. You do not capture my imagination and lead me anywhere. I want to be challenged by relevant issues and moved to action. If there are indispensable resources in the Christian religion, I want to know about them and be stirred to use them. Don't preach at me or hand things down to me, and don't for heaven's sake get mad at me. If you must tell me how bad things are, give me some practical advice about the next step we should take to be better. I know that I have a nerve to say this, but I have to listen to you and sometimes I feel as if you had forgotten me in the midst of all your theoretical and academic interests. I want light, life and spiritual release. Can't you give me that?" If there be any truth in such an indictment, and I think there is, something can and ought to be done about it.

I

Ideally, the place to begin is in the training which a young preacher receives in seminary. While that will not help any of us who may already have begun to develop homiletical arteriosclerosis, it may challenge us to evaluate our own seminary training and to offer some observations which may benefit the younger generation. Most of our stiffness, dullness and formalism date back to our seminary days. This is not to minimize the real value of the reputable and honest teaching which most of us received. I myself stand in great debt to the professors in Union Theological Seminary. I acknowledge gratefully the guides to good preaching which remain in my mind and practice after sixteen years. I shall never forget the necessity impressed upon me of a good outline, with a straightforward introduction, a coherent body, and a vital conclusion. Each professor for whom I preached contributed at least one basic idea which abides to this day.

Henry Sloane Coffin drilled into us the importance of preaching about things which interest the people in the pews. Harry Emerson Fosdick said, "Blessed is the preacher who gets to his subject in the first paragraph," showed us how to snap the whip at the end of an illustration, and intrigued us with his concept of the sermon which grows as it goes along. G. A. Johnston Ross told us to "murder our darlings," those carefully-polished purple passages which we like so well to pronounce with extreme unction. Hugh Black warned us to beware of futile gestures, while he him-

self made more nervous passes at the atmosphere than any one in the class. Francis X. Carmody, a splendid Roman Catholic lawyer of blessed memory, showed us how to react emotionally and how to shift gears most effectively in our presentation. Charles E. Jefferson, who was a whole seminary course in himself, said, "Gentlemen, do not try to have too many ideas in your sermon. You will be lucky if you have one." With such teachers, a man would be churl indeed if he admitted no value in his seminary course on preaching.

Nevertheless, I must plead guilty to the feeling that my professors, pardon the vernacular, cramped my style. They were so afraid that their students might get started on the wrong foot that they scared us to death. They would not let us preach until we were drilled in theory and form, and in the process our ardor was dampened unnecessarily. Why should it be such an ordeal to preach in seminary rather than the joyous experience which most of us have found it to be out in the ministry? I suggest that this could be corrected if our homiletical training began first with a modified form of extempore speaking on any subject dear to our hearts. A student could be given his assignment one-half hour in advance and he would then speak to the class as earnestly and convincingly as possible without too much worry regarding form and subsequent criticism. He would be given every opportunity to let himself go even if he went in all directions. The emphasis would be upon the spirit and not the letter of the performance.

Along with this self-expression should go, of course, the usual classes in outline and composition, with special attention to simplicity. The sermon as a particularized form of art should be kept as an advanced course and efforts should be more generally focused on the arts of public speaking. Jowett attributed much of his success in holding the interest of a congregation to his early training as a speaker before the shifting crowds on street corners. He *had* to be good in order to hold his crowd. Incidentally, we'd have better preaching today if our congregations had the privilege freely to get up and leave the sanctuary if we were not holding their interest. Our training in preaching depends too much upon the courtesy of the sanctuary. We should learn more of the techniques of the political speaker, the door-to-door salesman, and the popular lecturer.

I should qualify that, of course, by saying the legiti-

mate techniques. I have no patience with the charlatan, in or out of the ministry; but I am almost as impatient with the stodgy speaker, sincere though he may be, who takes his audience for granted. Can a man be trained in the art of interesting and holding a crowd? Of course he can. I should like to see seminaries establish speakers' bureaus, from which men would be sent to service clubs, neighborhood organizations, political groups and churches to speak on any constructive subject within the range of the student's interests. That would provide far better laboratory work than preaching in the classroom and would save the students from being muscle bound by sermon form. Criticism which came out of such experiences would certainly not be academic.

I am in favor of more student internships, where young preachers learn by doing. And that ought not to be too hard on congregations if the student preachers are getting practical training in public speaking at the same time. Student preachers are self-conscious largely because sermonizing in the seminary tends to be regarded as an end in itself. Practice in working with audiences to achieve specific ends would help to correct this.

Seminary training is cursed with imitativeness. "Imitation," as Emerson put it, "is suicide." I had that pounded into me at seminary and still I find myself imitating professors under whom I studied. One might call this homiletical inbreeding. In the face of this, alert teachers will never cease stressing originality. Halford Luccock of Yale is an example of such a teacher, yet even his students imitate Luccock's own brand of originality. I can think of no solution to this perennial problem except to awaken the student to the success of creative originality in other contemporary fields and to aid him in every way to develop self-confidence in his own unique abilities.

A word about the conspiracy of seriousness which indubitably existed in my seminary days and against which I rebel whenever I think of it. No one ever told me that it was a good thing once in a while to make people laugh in a sermon. In fact, I was impressed with the exact opposite. It was years before I discovered that a light touch deliberately planned at certain places in the sermon wisely relieves the tension and makes the congregation more responsive and receptive. No change of pace, nothing but a fast ball hurled inexorably over the plate, minute after minute, for the whole length of the sermon, — even a big league pitcher can do that only a few years and then he's through. Frankly, I wish my seminary professors had at least *tried* to teach me the art of the dignified wisecrack. As it was, I had to find out for myself that there was nothing really sinful about a chuckle in the house of God. Last winter I heard a layman say to a minister, "When you give a popular address, you lay them in the aisles; why don't you try some of that technique in your sermons?" Am I suggesting that our sermons

should be "louder and funnier"? Well, not louder, for too many churches resound weekly with the rolling echoes of mental vacuity; but funnier, anyway. And my contention is that our seminaries, if they are not now doing it, should teach young preachers how to use winsome and subtle humor to the glory of God and elucidation of the Gospel.

II

Fortunately, our efficiency as preachers depends only partially upon our seminary training. Our skill is shaped by our reaction to the pastorate. The real course in homiletics begins on the job. Every minister, I suppose, makes notes through the years regarding his personal improvement in preaching technique. It is my habit to jot down these ideas in the margins of my sermon manuscripts and from time to time to go back over them to discover whether or not I am doing anything about these constructive suggestions. In preparing this paper I have reviewed my notes for the past ten months, — it was, by the way, a humbling experience, — and have compiled the key words which I used to stimulate me in sermon preparation. While it is shameless self-exposure, I give them to you. I group them roughly so as to avoid too great discursiveness.

"A sermon should be human, personal, tender, vibrant, prophetic, interesting, challenging, relevant, reassuring and heartening, vital, helpful, appealing, winsome, persuasive, exuberant, tightly knit, clear-cut, mellow, lean in respect to words, and specific in terms of human need and the application of religion. A sermon should have vital religion, spiritual awareness, simplicity, brevity, pathos, humor, movement, and a light touch for variety. A sermon should sparkle, have a lyrical quality, possess twists of phraseology which stick in the mind, go somewhere and arrive. A preacher should preach with positiveness, forthrightness, dignity, conviction, imagination, emotional power, soaring poignancy, and controlled abandon. He should not harangue his hearers nor be dogmatic, oratorical or academic. Before preaching a sermon he should test it with questions like these: Is it helpful and does it give people resources for living? Does it have freshness, supply confidence and give perspective?"

That is a strange conglomerate of words and ideas isn't it? Let me point it up by applying it to preaching in terms of purpose, preparation, content and delivery. That will be about all I can properly include in this paper for, you will recall, I am attempting to discuss a new deal in preaching and not to give an entire course in homiletics.

Better sermons would be preached if ministers would rethink the purpose of sermons in general and of each sermon in particular. What are we trying to do with our sermons, anyway; show our own learning, entertain the congregation so as to keep them coming, pass on some information which we think they ought to have, or sell them a particular brand of theology and institu-

tionalism? Certainly not! We are trying to share the resources of our Christian faith as winsomely as possible to the end that our hearers may achieve the richest possible personal and social life. Yet that very definition is as dull as the sermons we have been criticising. In simple, human terms, we ought to be helping people to find self-mastery, to gain light on their manifold problems, to become aware of the Father, God, to rediscover their values as His children, and to view life with the perspective of eternity. It is our task through preaching to release previously untapped spiritual power in people and to give them direction and objectives for triumphant living.

Add any number of general definitions of purpose and still there will be the need to state specifically the purpose of each particular sermon. The failure to do this accounts for much of the pointless preaching of our day. Before ever a minister starts to outline his sermon he should set down on paper what he wishes to achieve by it. If he can put it in one sentence, so much the better; perhaps his congregation will then be able to encompass the idea and take it home with them. Such a specific statement not only saves a man from indefiniteness but it warns him when he is tempted to preach a sermon divorced from human need. A sermon whose basic idea and purpose cannot be expressed in one sentence is probably too complex to do the average members of our congregations much good.

III

Most preachers, I am convinced, spend too much time and effort in trying to drag subjects out of the sub-soil of their minds by the roots instead of letting the subjects grow naturally to fruition. While the writing and polishing of sermons must not be neglected, we should spend more time proportionally in wide reading and in the feeding of our minds and spirits. If a man has let himself become intellectually and spiritually threadbare, his sermons are bound to be thin, no matter how much time he spends in getting them on paper. While it has doubtless been quoted by others in this connection, the prime text for preachers themselves is "Out of the abundance of the heart the mouth speaketh". Any other kind of speaking will probably be shoddy.

In seeking this abundance, books constitute only one resource. People are more important; people and the world they live in. Great preaching comes out of great brooding. The good pastor knows what I mean. Week after week he sees people in all kinds of circumstances and becomes acutely aware that they are not achieving their full potentialities. He tries to help them by getting them jobs, by aiding them in untangling their psychological problems, by cooperating with doctors in an attempt to cure them physically and mentally; but after he has done all that he can, he knows that the people need something more. He knows also that Christianity has that something more. If he is a sensitive preacher, and what other kind can there legitimate-

ly be, he is driven to brood over his flock in the presence of God, that out of the Divine resources his people may be given the fullness of life. That is a high form of prayer, you say. Of course, it is; who ever thought that powerful preaching comes out of any other experience than that?

Such brooding is bound to bring the preacher face to face with the grim world in which his people try to exist decently and live triumphantly. The differentiation between a personal and a social gospel means very little to the general practitioner in the ministry. Whatever hurts people, cramps their style, shakes their security is his vital concern. It is not his job to be an economist, a sociologist, or a politician; but he had better know what is going on in economics and sociology and politics so that he can speak as an intelligent Christian prophet and not as a redheaded rabble-rouser. It is important, I suppose, to comfort old ladies in their declining years, but it is more important to challenge people in their prime to enthrone justice, righteousness and love in an unbrotherly, warlike world, to the end that no group in the community, whether the children of the aged, the Jews or the Gentiles, shall be penalized in the future. Brooding thus prayerfully over humanity and its collective ills, no preacher will be able to keep his mouth shut regarding vital social issues.

When, out of a man's pastoral experiences, reading and meditation, an idea for a sermon does emerge, he should not strain the point as if he were getting out a newspaper article to meet a deadline, but rather let his imagination range widely over the whole field of life as it is related to his particular theme and purpose. This process of free association will yield the rich material and the human illustrations which will ultimately be built into the body of the sermon; and furthermore, it will serve to correct and modify the statement of the sermon's purpose before the preacher has gone too far in his preparation to change his course. If preachers would sleep on their subject several nights before putting the sermon in final form, there would be less somnolence on the part of their congregations. Hand-to-mouth preaching may, like a meal at a lunch cart, provide some nourishment, but it lacks the soul-satisfying qualities of a dinner properly prepared and decently served in a dignified environment, where friends are not in too much of a hurry to get away to another appointment. Even the urgent sermons, which are struck off in the white heat of prophetic zeal, gain power if one has steeped himself in his subject and lived with it for more than a few hours. Sermon preparation should have about it a mellowness and a maturity out of which the spontaneous exuberance of delivery may decently come forth.

IV

The accepted methods of building and writing a sermon are well known, but are there not some particular ways by which we can do the job so that it sparkles, is vivid, is interesting and more effective than so many

of the lifeless products passed across all too many pulpits on Sunday morning? Yes! For one, more preachers should start with human needs instead of biblical and theological precepts. Problem preaching is laughed at these days in some reactionary circles but it is the only kind of preaching which most surely relates religious resources to the relevant problems of a congregation. Good expository preaching ultimately does that but it is frequently a long time in the process. Theological preaching as such is for the few rarefied souls in any particular group. Most people want to know how religion can help them in their complex existence, and what religion wants them to do specifically in and about the situation in which they find themselves.

The application of religion to human needs requires human illustrations. This, of course, sounds like an "out" for the man who has not time or is too lazy to read a great deal. We shall have to run that risk. Apt and clever as our quotations may be, they do not interest people nearly as much as stories taken directly from life, where men and women are wrestling triumphantly with the same difficulties which plague the average man. Frown upon this as you will, and call it a resort to the old newspaper technique of human interest stories, it makes religion live and causes congregations to react affirmatively to our teaching.

Earlier in the paper I suggested the value of humor in a sermon; but I re-emphasize it at this point. While it helps tremendously to keep a congregation mentally alert and relaxes the physical strain of long sections of serious discourse, it needs to be handled carefully and injected delicately. In short, it should be planned in advance, and it is difficult to be funny by premeditation. Most ministerial humor is heavy-footed for that reason, but it need not be so. One recalls the recent full page cartoon in that voluptuous magazine "Esquire" in which the rector, dictating his sermon to his secretary, says with a cunning look in his eye, "Now if I can only find a good 'sock' line, that will be a real sermon." Personally, I am in favor of more "sock" lines in our sermons. Let them be mature, relevant and constructive, but by all means let them have the vital spark of humor.

Let us have more pictures. That is what people remember long after our lines of argument have faded from their minds. I appeal to high authority; no preacher was more picturesque than Jesus of Nazareth. His illustrations had the colors of nature, the majesty of the hills, the lush fertility of the fields, and the homely warmth of domestic scenes. Paint your sermons on large and colorful canvases, and when you focus the beam of your moral on a detail, let it be the fine and beautiful line of a picture. Take your cue from your children's sermons; they like pictures, so do adults.

V

Observations regarding delivery are, of course, tied in with all the other aspects of sermon making. For ex-

ample, I suggest that a sermon should have movement, should go marching along, and should arrive somewhere. That is a part of the business of preparation, of course, but it involves also the technique of delivery. A great many preachers deliver their discourses as if they and their hearers were rooted in one spot. There is no animation or action as they go through their manuscript. It is a static performance. The moving picture houses would close in a minute if that were all they offered to their patrons. People have a right to expect action in their sermons as well as in their drama. In fact, the sermon should be a drama of life, leading the people from where they are to where they ought to be. Whatever the type of sermon a man is preaching, he should by his dynamic delivery make a congregation feel that they are farther ahead at the end of the sermon than they were in the beginning.

I mentioned two words earlier in the paper — "controlled abandon". Contradictory at first reading, they belong together. People are swept along by a man who is himself deeply moved by his subject; but they also wish an assurance that the situation is well in hand. A great many sermons have nothing but abandon; others suffer from too much control. Lawrence Tibbett combined the two perfectly in a motion picture in which he sang several years ago. In this picture his old teacher said to him by way of advice before an important operatic performance, "Sing, sing to the stars!" The good singer does that. He has all the wealth of background, discipline and training; yet he can do little with it effectively unless he pours himself out with exultant passion. There is a soaring exuberance about this which every preacher needs. A good sermon ought to get off the ground and give people spiritual wings. It will do this only if the preacher speaks with controlled abandon.

I am not advising fulsome oratory. All of these things can be done with a simple man-to-man style of vital conversation. If we resort to any other methods people will feel the hot air immediately. Neither the preaching tone nor the elocutionary bag of tricks will do: only the downright, honest, impassioned conviction which we would use discussing an important issue with a good friend. The most damning criticism which my wife can offer me regarding a sermon is this, "It was not man-to-man."

My concluding word is a reaffirmation of faith in the value of the kind of preaching which I have tried to describe in this paper. This is no time for any of us to yield to a sense of futility regarding preaching. Every one else has resorted to sermonizing in one way or another; why should we abdicate our prerogatives and privileges just now? In the face of the manifold propaganda agencies whose words din in our ears and blind our eyes day and night, we ought to be more skillful, more honorable, more faithful than all the other preaching agencies put together. They will pass away but the Word which we give, or should be giving, to our people abides forever.

ON LISTENING—

The Role of the Ear in Psychic Life

By Dominick A. Barbara, M.D.

A practicing psychiatrist, Dr. Barbara is deeply interested in problems of speech communication. His *STUTTERING: A PSYCHO-DYNAMIC APPROACH TO ITS UNDERSTANDING AND TREATMENT* appeared in 1954; and his article, "The Formidable Imprints of Speech," was published in the November, 1955 issue of *TODAY'S SPEECH*.

PSYCHOLOGICALLY, IT MAY BE USEFUL TO DISTINGUISH, in a rough way, the concept listening, which indicates a definite, usually voluntary, effort to apprehend acoustically, from the more comprehensive term hearing, defined as the mere reception of stimuli over auditory pathways. Successful listening presupposes hearing and precedes understanding.¹ We must differentiate further between active holistic listening and passive vicarious listening. In the former, the individual listens with more or less his total self—including his special senses, attitudes, beliefs, feelings and intuitions. In the latter, the listener becomes mainly an organ for the passive reception of sound, with little self-preception, personal involvement, gestalt discrimination, or alive curiosity.

In our particular culture today, for instance, we find many examples of passive listening in the use of everyday ritual utterances. We become accustomed to sets of words, which at times may have little real meaning to us personally and convey no meaningful information, except that of having some special appeal to our feelings. Such utterances as those found in religious ceremonies, political caucuses, conventions, "pep rallies," traditional rituals, etc. consist in a large part of pre-symbolic uses of language. Their effect depends not so much on actual symbolic representations, or their contextual meaning, as to a considerable extent upon the ritual function they are supposed to represent and on the feeling effect they connote to the group as a whole.

In essence, we develop the social habit of guiding ourselves by *utterances of sounds and words alone* (i.e., intensional orientation) — rather than by listening to the facts and the realistic meanings implied in the words themselves. With this sort of passive or ritual listening, we all tend to assume, when people in so-called positions of prominence or authority (such as professors, politicians, reporters, or writers) speak that they are saying something meaningful, simply because they, in particular, have uttered the sounds or words. "The result of such indiscriminate lumping together

of sense and nonsense," writes Hayakawa,² "is that 'maps' pile up independently of 'territory'. And, in the course of a lifetime, we may pile up entire systems of meaningless noises, placidly unaware that they bear no relationship to reality whatever."

When we listen holistically and with meaningful purpose, we, as Heraclitus once said, "listen to the essence of things". A more dynamic description of this process may be gotten from Krishnamurti,³ who states, "There is an art of listening. To be able really to listen, one should abandon or put aside all prejudices, pre-formulations and daily activities. When you are in a receptive state of mind, things can be easily understood; you are listening when your real attention is given to something. But unfortunately most of us listen through a screen of resistance. We are screened with prejudices, whether religious or spiritual, psychological or scientific; or with our daily worries, desires and fears. And with these for a screen, we listen. Therefore, we listen really to our own noise, to our own sound, not to what is being said. It is extremely difficult to put aside our training, our prejudices, our inclination, our resistance, and, reaching beyond the verbal expression, to listen so that we understand instantaneously..."

Too many of us, when listening, place inhibitions and blockages in our path toward real understanding, mainly because of inner conflicts, anxieties, rigidities and inflexibilities. We tend to think in terms of fixed two-valued orientations and consider many issues as either "right or wrong," "good or bad," "black or white," etc. Meaningful truth is not something we can gather mainly from somebody else or from the outside — it comes primarily from an inner state of direct perception, real awareness, understanding, and the capacity to feel and readily accept things as *they are*, and not as they *should be*. To know exactly what *is*, the real, the actual, without interpreting it, without condemning or justifying it, is surely, the beginning of wisdom.

A second point to be considered in healthy or holistic

¹ Peter Hobart Knapp: *The Ear, Listening and Hearing*. The Yearbook of Psychoanalysis, Vol. X, 1954, International Press, Inc., New York, page 184.

² S. I. Hayakawa: *Language in Thought and Action*. Harcourt, Bruce & Co., New York, 1949, page 253.

³ J Krishnamurti: *The First and Last Freedom*. Harper & Brothers, New York, 1954, page 19.

listening is the fact that we cannot be aware of everything as it is or appears to be. We can only listen with the fullest of our capacities, feelings, beliefs and potentialities, keeping in mind all the while that some degree of total awareness and finer details will be blotted out or missed in the final picture. We can see and listen only to the extent of our individual capacities. From here on, the process of listening and perceiving can become a productive one only if we take whatever information or facts we have heard and examine them for *what they are*, without giving them any distortions, misinterpretations or conflicting affectations. And, in the final analysis, the search for real truth and understanding becomes further strengthened as we give to this state of *what is* a dynamic, ever moving, constantly changing and transforming quality. In essence, we grow dynamically in proportion to the world about us.

Confusion, in relation to the process of listening and perceiving, comes about mainly when we tend to struggle blindly in the search for the absolute truth and in the quest for utter individual "peace, tranquility and serenity". There is, in essence, no "allness" to truth, except for *what is*, and this, in turn, is relative to how we inwardly perceive, feel and believe about things, issues or facts. You may go to the encyclopedia, the Bible, the Book of Knowledge, or any other book of wisdom, to search for the ultimate truth, only to be further confused, uncertain and frustrated. This becomes so, because you would merely be using the conclusions and authoritative words of others in a "parrot-like" manner, with too little real feeling or communion for its intrinsic meaningful purpose. The truth about things, the pursuit of happiness, and the search for a "way of life" cannot be gotten in the main from words, quotations, or philosophical tenets. What ensues in the latter process is primarily a spectator-like existence, with all of its qualities and attitudes of non-participation, passivity, shallow living and emptiness. However, actively to look at one's self and constructively to search for the truth about ourselves and the world about us leads in time to the truly realistic, dynamic and holistic awareness of *what is* and what might be referred to as "truthful existence and healthy living."

In the process of becoming healthy and inwardly introspective, we must, of necessity, meet with and experience struggle and conflict — which is in itself an inevitable part of living. To want to be free from conflict, to search blindly and compulsively for utter "peace, tranquillity and serenity" is not only impossible because of realistic conditions, but ultimately leads to further conflicting tendencies, living in imagination, alienation and finally feelings of futility, hopelessness and doom. To realize and to learn to live with our everyday struggles and inner conflicts, and to accept misery, pain and suffering as an integral part of living is a true and healthy way of life. To avoid the unpleasant and the realistic warring aspects of the daily living through neurotic solutions, blind spots, rationalization

and the use of confusion, creates further self-destruction and wasteful living.

Finally, in this same process of self-realization and healthy self-awareness, one must have the capacity and desire critically to examine, understand, and attempt to transform some of one's values, attitudes, and relationships to oneself and to others. In so doing we listen patiently to ourselves and to others with our fullest available human capacities, without much prejudice, condemnation or preconceived judgments—as we hopefully expect spontaneously to perceive the *real truth of the matter, as it is* and not as *we feel it should be*.

Theodor Reik clearly illustrates "productive listening" as a valuable adjunct in psychotherapy. He states:⁴ "One of the peculiarities of this third ear is that it works two ways. It can catch what other people do not say, but only feel and think; and it can also be turned inward. It can hear voices from within the self that are otherwise not audible because they are drowned out by the noises of our conscious thought-processes. The student of psychoanalysis is advised to listen to those inner voices with more attention than to 'what' reason tells about the unconscious; to be very aware of what is said inside himself, *écouter aux voix intérieures*, and to shut his ear to the noises of adult wisdom, well-considered opinion, conscious judgment. The night reveals to the wanderer things that are hidden by day." In other words, the therapist who hopes to understand the language of the unconscious and the imperceptible has to sharpen his sensitiveness to it and to increase his readiness to receive it. In decoding it, he not only listens to what is said, but also to the subtle impressions it makes upon him and the fleeting thoughts and feelings it arouses in him. He must also be attentive and alert enough to search for whatever hidden meanings or messages the other person may be wanting to convey, its effect on his own being, and finally its relatedness to himself and to the world about him. In short, the most productive way of penetrating into the secret of this language is by listening holistically, understanding one's own reactions to it, and finally stimulating in the speaker an effect of alive interest and curiosity into his own verbalizations.

In the struggle toward self-realization, many of us at times refuse to listen, or do not know how to listen effectively. "People," states Fromm,⁵ "often are under the illusion that their conscience will speak with a loud voice and its message will be clear and distinct; waiting for such a voice, they do not hear anything. But when the voice of conscience is feeble, it is indistinct; and one has to learn how to listen and to understand its communications in order to act accordingly."

To listen to oneself is so difficult, because still an-

⁴ Theodor Reik: *Listening with the Third Ear*. Farrar Straus, New York, 1949, pages 146, 147.

other shortcoming exists in modern man — the dread of being alone with oneself. The fear of being alone and that of fearing loneliness are most prevalent in our society today. Most people consider spending an evening at home alone with themselves or making time during a day for nothing to do but relaxing and becoming "silent with one's self" as something to be avoided at all costs. It is considered, in most situations, a waste of time and a sense of weakness. In some, the fear of being alone is so intense that they prefer the most meaningless activities, living on the periphery of their personalities, or, at times, even choosing to spend time with something or someone obnoxious — just so they don't have to face the prospect of facing or being alone with themselves. *As long as we continue to fear facing ourselves and run away, we miss the opportunity of listening to ourselves, and we continue to ignore our real self.* According to the words of Laotzu:

"There is no need to run outside
For better seeing,
Nor to peer from a window. Rather abide
At the center of your being;
For the more you leave it, the less you learn.
Search your heart and see
If he is wise who takes each turn:
The way to do is to be."

Listening to our inner self is also difficult because its voice most times is distant, feeble, and indistinct to us. Being conflicted, we tend to move away from our real self, concomitantly becoming alienated and attempting to soar up into our imagination for protection against the onslaught of anxiety and psychic disintegration. In this process of self-idealization, we block and inhibit many of the true messages and communications which may want to be expressed from within ourselves, and conveyed to ourselves and others. Conversely, the process interferes, to a large extent, with those meaningful utterances which are relayed to us from others and the world about us. When conflicted, we thus find it rather difficult to listen to and feel our own real feelings, thoughts, beliefs or convictions. Instead we often perceive distorted and indirect expressions of our state of being as verbalized in our anxieties, fears, hysterical manifestations, bodily symptoms, vague and unspecific feelings of guilt, listlessness, uneasiness, tiredness or restlessness. In short, conflicting thoughts, ideas or feelings, which are of such a strong and painful nature to be felt consciously, are instead silenced by superficial rationalizations and find their expression in the form of fear, anxieties, physical or mental sickness.

The ear as a means of symbolic representation is clearly elaborated in myth and literature. Ernest Jones in his paper, "The Madonna's Conception Through the Ear",⁶ refers to the abundant representations in

early Christian writing and in medieval art to the belief that Jesus was conceived by the entrance of the Holy Spirit, usually pictured as a bird, into Mary's ear. The widest equivalence of the ear, Jones feels, is to the lower gastro-intestinal passage. He mentions early paintings of the devil, and references in Indian epic poetry to the sea serpent, each of whom ingested victims through the mouth and eliminated them indifferently through cloaca, or ear, or both. In these myths, Jones sees the receptive ear serving as a displacement from the foul anal region, which helps to make the carnal act pure and modest. He compares it to the displacement from below of touching impulses in the child, first to the nostril, and then to the ear — which, in our thought, receives clean wind, intangible sound, and the abstract word.

"The ear," according to Knapp, "which in childhood listened to anal sounds, may stand for that area in adult language. Slang tells us that 'he doesn't know his ear from his elbow', or orders him to 'blow it out your ear' — clear substitution for more pungent profanity. Perhaps a substitutive concern enters into the scrubbing, in this civilization, of the small boy's ear. In common phraseology we may 'eat till it comes out the ears'. Or we may simply get, and retain, 'an earful'. Finally the ear may become a mouth and 'drink in sound'. The wish to receive words is common to many individuals, not least those in psychotherapy. They may demand verbal activity from the therapist, regardless of what is said; in short, they want to be "fed through the ear."

The ear, however, is more than just a receptive opening. Symbolically we connote to it meaningful representations of strength, curiosity or sex. For instance, we speak of "listening with the good ear," when we are interested in something of importance or value to us. We refer to "pricking up our ears" when we are attentive or curious. Ears are wiggled by children with pride, boxed by parents in anger, and in the vernacular they are "pinned back," to denote crushing defeat. Finally, in this same context, the ear has been for centuries a vital area of sexual significance. Ear piercing, which has remained with us for decades, is known to have once had a precise ritual surrounding it in primitive tribes. "Throughout history," says Knapp, "earrings have been almost universally worn, and by both sexes. They are used not only as adornments, but to increase the size of the ear lobe." The Masai wear ear plugs four and a half inches in diameter, weighing almost three pounds, in order to stretch their ears. According to Murdock⁷ the ruling class of Incas were called *orejones* — "big ears" — by the Spaniards because of their "characteristic

⁶ Ernest Jones: "The Madonna's Conception Through the Ear," *Essays in Applied Psycho-Analysis*, II, Hogarth Press, London, 1951.

⁷ G. P. Murdock: *Our Primitive Contemporaries*. Macmillan, New York, 1934.

⁵ Erich Fromm: *Man for Himself*. Rinehart & Co., New York, 1947, page 161.

practice of piercing the ear for an ornamental plug and enlarging the hole until the holes hung nearly to the shoulder." Hopi girls wear small turquoise earrings beneath an appropriate "whorl of hair over each ear, supposedly symbolic of the squash blossom;" the men may wear gigantic earrings, apparently in an effort to represent their own genital equipment.

Language is both directly and profoundly influenced by the sense of hearing. The exact beginning and development of speech, the relation of auditory perception to identification and character formation, and finally the interaction between sound and symbol in the abstractions of language, remain unsolved issues. We do know clinically, however, that the ear plays an important role in communication. There is an automatic auditory regulation of our speech. In the presence of noise, a speaker talks louder in order to hear himself and make himself understood. If we introduce extraneous words into his ear, speech becomes difficult and confusing at times. If we feed back to him, a fraction of a second later, his own words — as Funkenstein, Fairbanks, and others are now doing experimentally — speech becomes almost impossible. Disruption of language patterns occurs, often accompanied by stuttering and anxiety.

Auditory repression is of particular importance in sleep. The ears never close, and sleep would be impossible if we did not stop listening to all that came through them. The sudden obliteration of sound is characteristic of falling asleep, just as sudden awareness of it may signalize awakening, often with a start. Some acoustic impulse may penetrate into the sleeping state from the many environmental noises and auditory stimuli, yet, unlike visual stimuli, they do not necessarily disturb our sleep. Electroencephalographic studies have shown that, long before a sound is loud enough fully to awaken a subject, it may affect his brain waves, moving them toward a lighter level of sleep.⁸ Exactly what stimuli penetrates, and at what levels of electrical brain activity, remains as yet unknown. The deepest stages of sleep may be impervious to almost all stimuli, but we know that, through the night, the depth of sleep ebbs and flows many times.

In summary, the ear, aside from its anatomical relationship to the body, plays a definite role in psychic life. Symbolically it serves the special function of reception of sound and perception of words. It can serve passively as the mere receptor of stimuli over auditory pathways, or actively in the process of holistic listening. Constructive and purposeful listening presupposes hearing and precedes understanding. Finally, in the last analysis, meaningful listening, of its own necessity, comprises the essentials of direct perception, real awareness, understanding, and the insight to feel and accept facts as they are, and not as they should be.

⁸ H. Kleitman: *Sleep and Wakefulness*. University of Chicago Press, Chicago, 1939.

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A NEW APPROACH TO AN OLD PROBLEM

By Ted Blanding

The Executive Secretary of TOASTMASTERS INTERNATIONAL presents a description and a history of a movement which is bringing self-education in Speech to thousands.

PSYCHIATRISTS TELL US that in all forms of mental illness there is one constant factor. Somewhere along the line, the ability of the patient to communicate—to hold to the life-line of day by day existence—has broken down.

Business and industry today clamor for men who can put their ideas into words and communicate effectively on all levels. Thinking people everywhere realize that the survival of the world itself depends on increased understanding to march with our accelerated scientific achievement—understanding which can come about only through communication.

Why this emphasis? Is it a new problem? Or has it always existed? And is there an answer?

Of course the problem is not a new one. The necessity of adjusting and functioning satisfactorily in his own sphere and among his own companions has faced every individual since Adam and Eve left the security of an effortless Eden. But mounting tensions of world affairs, the needless waste of time and money involved in economic bickerings, the rising incidence of mental illness, all point to the fact that the need for increased ability in communication has become acute in the world today.

Schools and colleges valiantly attempt to meet the situation. Speech courses, not so long ago relegated to an obscure corner of the English program, are coming to the fore and taking their rightful place in the curriculum. Secondary schools are beginning to swing away from the emphasis on vocational training so evident a decade or so ago. Educators have realized that the freeing of a man's hands to definite skills, important as that is, does not necessarily result in the freeing of his spirit, heart, mind and soul. Training in communication is becoming recognized as a fundamental rather than a frill.

But there is still an overwhelmingly vast segment of the population which finds itself frustrated, stymied and stultified by lack of ability to communicate. The failure of these men to achieve the skills so necessary for adjustment to society does not imply a criticism of the school system. The men may have stopped at too low a level, or failed to take advantage of opportunities offered, through fear, diffidence, or indifference. Sometimes lack of practice may have caused early aptitudes

to wither on the vine, or the packed program of a specialized training afforded no time for speech development.

For the most part these are men who have neither time nor inclination to return to the formal atmosphere of a classroom. They desire a practicable, workable approach. They wish above all things to develop their potential in the areas of communication and leadership, to advance in their chosen fields, to overcome social handicaps. They are beset with all the doubts, trepidations and self-distrust that men can know. Where can they turn for the help they crave?

To meet their need, there has arisen what is today one of the most remarkable adult educational institutions in the world, Toastmasters International. A non-profit educational organization of over 2100 active clubs located in twenty-three countries, with more than 60,000 members, Toastmasters is unique in its field. It is not affiliated with, subsidized nor sponsored by any University, Foundation or economic grant, although its standing has been universally recognized. It sponsors no causes and has no axe to grind. Though it provides a wealth of training material, it has no set courses, no paid instructors, no rigid standards for advancement from grade to grade. It provides a training laboratory open without prerequisite to all adult males interested in self-development through mastery of the art of communication. No one ever "enrolls" in Toastmasters, nor does he ever "graduate." Toastmasters operates on the recognized educational principle of "learning by doing," in the easy informal atmosphere of a meeting of friends around a dinner table. For thousands of men, it has shown the way to business and professional advancement, to social adjustment, to leadership in their communities. It has given them increased ability to function effectively in the world today.

Toastmasters began as a project to meet a definite need—a need for experience in speech, chairmanship and leadership. It was in 1924 that Ralph C. Smedley, a Y.M.C.A. worker in Santa Ana, California, invited a group of business and professional men to form a study-practice group in public speaking. None of the men who met on that historic night realized that he was officiating at the birth of a movement that was to grow, spread and re-vitalize the lives of hundreds of

thousands of men throughout the world. They were interested solely in the questions that still provide the original impetus that makes men join Toastmasters: How can I learn to speak before a group without shaking and stuttering? How can I organize my thoughts so that my ideas will reach my audience? How can I make my words convincing? How can I become an effective chairman or presiding officer?

From that first club, still alive and functioning under the name of Smedley No. One Club of Toastmasters International, has come the steady and amazing growth of the organization to the proportions it enjoys today. This growth is continuing at the rate of a new club a working day. The record is even more astounding when one realizes that Toastmasters has never employed a paid organizer nor offered any sort of bonus or prize for the establishment of a new club. Men who see the benefits derived by others become imbued with a desire to obtain them for themselves. As Toastmasters move about the world, they carry the idea with them. The result is that Toastmasters now meet in such far-away places as Bangkok, Honk Kong, Melbourne, French Morocco. Clubs flourish in Canada, Scotland, England. There is even a Toastmasters Club afloat, aboard the U.S.S. Hornet.

Toastmasters take as their motto: "For better thinking, speaking, listening." Their training emphasizes this threefold activity. Each member serves in turn as speaker, evaluator, Toastmaster (presiding officer) of the evening, or Topic-master, the leader of a short session of impromptu speeches participated in by all members not otherwise programmed. Emphasis is laid on the easy, informal style of speaking, and oratorical bombast gets short shrift. Strict attention is paid to timing, and Toastmasters are proud of their ability to bring their speeches triumphantly to the finish line as the timer clicks away the last available second. Each speaker has his assigned evaluator, who assesses the talk from all angles, including organization of thought, voice and delivery, and general convincingness of argument.

Clubs lay great stress on this program of evaluation, which is designed not only to give audience reaction, but to make the speaker conscious of his good points and his weak points, show him the areas for improvement, and provide him with the means and methods to make that improvement. Mere praise for effort is not considered good evaluation in a Toastmasters club. The end objective of all evaluation is to enable the member to gain and hold that most adult of all qualities—objective self-evaluation. This is the factor that can turn fear into poise, hesitancy into confidence, and failure into success.

Criticism is a frightening word to the average man, but Toastmasters have proved that they can take it. In fact, they invite it. They welcome the frank evaluation of their fellow members as a means to improvement. Criticism which might be resented if it were laid down by a higher authority is made acceptable by the

knowledge that the critic has faced the same problems and difficulties and is still traveling the same road.

This program of evaluation also aids the development of that necessary companion to better speaking—better listening. The ability to listen with attention, absorbing and retaining ideas while at the same time sifting, screening and judging on the basis of his own experience, is one of the essential attributes of a leader. Its presence prevents the leader from becoming either a driver of a dictator. The man who has learned to listen constructively and analytically is equipped to breast the tides of propaganda, to resist the rabble-rouser, and to follow without qualms a clear-cut course of action.

The average Toastmasters club is made up of men in all walks of life, of varying ages and economic status, and in differing stages of training. This situation, which might prove difficult in a typical academic course, has proved to be one of the strongest factors in club performance. The more experienced members assist the neophytes in their early struggles, and find great gain to themselves thereby. Since the training is in no sense a "course" with set standards and time limits, no pressure is brought to bear upon a member save that which he himself exerts as he recognizes his own progress and visualizes his own goals. As an adult, he determines his own needs. As his horizons expand, he sets higher and higher standards of achievement.

Teachers of speech arts, especially those on the university level, often complain of the difficulty of determining the actual needs of each student. Time is limited, and a program of indoctrination in theory and mechanics leaves little opportunity to put this knowledge into practice. The mere acquisition of knowledge, technical or otherwise, is as useless as a miser's hoard beneath the floor, unless it is implemented into action and perfected by constant repetition. Toastmasters clubs are kept purposely small, so that all may participate freely and frequently in every phase of the training program.

Printed training materials are provided by the Home Office of Toastmasters International in Santa Ana, California. This material has been developed on a practical and pragmatic basis, under the direction of the Executive Secretary and the Educational Bureau. Its value and validity have been recognized by leading universities and educational institutions. It has also been in great demand by outside agencies, to which it is available upon request, at a nominal fee. This material is constantly checked, tested, revised, augmented and kept up to date by the Home Office staff. It includes speech training, program suggestions, guides to parliamentary procedure and chairmanship, helps on evaluation, and many others. The organization also publishes a monthly magazine, *The Toastmaster*, dealing with the practical aspects of communication of interest to members.

This constant flow of training aids to members and officers of member clubs assists in keeping club performance at a high level. Each club is autonomous within

the framework of the International organization, but the Home Office stands always ready to aid, assist and counsel on problems that arise.

It is no mere happenstance that many large industrial firms today are starting to look to Toastmasters for assistance in the development of their present and their potential executives. A number of firms have formed clubs within their organizations. A complete list of such firms would be too long to include in an article of this scope, but a few typical ones are: Bell Telephone, Convair, Douglas Aircraft, Eli Lilly and Co., Kwikset Locks, Remington Rand, United Air Lines and Western Electric.

The Armed Forces are also looking to Toastmasters as a means of development for their men. The number of clubs in the Armed Forces is increasing daily. *P.S.*, the monthly publication of the Personnel Services Division of the U. S. Air Force, states in the January, 1956 issue: "These [Toastmasters] clubs provide both a pleasant off-duty activity as well as a training essential to every man who aspires to a position of leadership. Base personnel services officers should see to it that all personnel on the base have an opportunity to join a Toastmasters club."

Although the original and primary purpose of Toastmasters International is to provide a laboratory for training and practice in effective speech, men have found that the rewards obtained from membership far exceed their original expectations. Club membership has been the opening to advances in business, better job opportunities, advancement and recognition in community services. It has been unleashing dormant abilities not dreamed of by the possessor. Thousands of men write in to say that their lives have been made happier and easi-

er, more productive and rewarding, through their participation in Toastmasters training. Stumbling blocks have become stepping stones.

In the field of social relationships, Toastmasters find that their training provides many benefits. They are no longer afraid to meet new people, make social contacts, take on responsibilities. Family life becomes better adjusted as blocks to expression are removed, and feelings made articulate. One Toastmaster wrote: "Before I joined my Toastmasters club, I was afraid to tell my wife and children that I loved them." A statement of this sort cannot be dismissed as trivial. Many homes would be saved the distress of a divorce court if this particular block could be removed.

Thinking and acting are two links of a chain which must be joined by the link of communication. Thinking alone can move into an ivory tower. Acting alone can degenerate into routine drudgery. Communication provides the essential jointure, and by joining becomes a part of each. It is in the areas where these three elements overlap that the leader or the executive develops: the man who can think clearly, communicate effectively, and act decisively.

The success of the Toastmaster movement has proved that mature men, impelled by an earnest desire toward self-betterment, can be their own teachers and their own critics. They can set their own goals and reap the rewards. They realize that Toastmasters is not a magic elixir that brings success and triumph at one swig. They are willing to work hard to achieve their desires.

Toastmasters International represents an adult, workable approach to the age-old problem of communication.

Words Use Men — *By Russell N. De Vinney*

A college teacher but no pedagogue, Mr. De Vinney — who is working on his Ph.D. at Columbia — writes pungent advice on how to say what we mean and be done with it.

ALTHOUGH IT HAS BEEN SOME TIME NOW since Orson Welles scared his countrymen with his dramatized on-the-spot news broadcast of the men from Mars landing in South Jersey, words continue to use men and often make fools of them. Even though the actor Welles bellowed "Hallowe'en!" to his radio listeners, many of them left their homes to satisfy their curiosity and look for the space ship. Even a college professor equipped with a torch and a geologist's hammer journeyed out in search of meteorites.

It doesn't take a startling radio drama to convince us that words use men almost as much as men use words. The gray flannel suit boys from the advertising canyons of Madison Avenue in New York prospect continuously for nuggets that will attract the eyes of consumers and cajole them into spending money on nationally advertised products. We are even reminded

on street cars and buses that "choosing a brand name is one of our important American freedoms!" Catch phrases and slogans tell and sell the public. We know them well, for they are with us daily.

"Smoke Witch Weed...You're So Smart When You Do!"

"I Use Smelly Soap...Don't You Wish Everyone Did?"

"Eat Nobody's Dust...Drive a V-8 Vacuum!"

Occasionally these slogans backfire. Recently in the window of a local tavern a proprietor displayed the shaped-like-an-hour glass bottle of a famous cola drink with an elaborately printed sign, "We Let You See the Bottle."

The display didn't last long. Perhaps the patrons felt that the inn keeper wouldn't let them see the label on the rum bottle he used to mix the drink. The impli-

cation was certainly there in the sign attached to the soda bottle.

The hat industry, in an attempt to stimulate sales, used a full-page spread in national magazines to attract men by proclaiming the advantages of wearing hats. There was a rack pictured in the ad holding all sorts of hats—fedoras, tyroleans, derbies, caps, etc. The caption, "Hats Are Healthy!" caused the reader to snicker, "My straw hat hasn't had a cold in four years!"

News commentators and reporters come up with unintentional word puns, and though many times they are corrected, just as often do they slip through the copy readers and give us laughs.

In Philadelphia a local radio station reported an incident that occurred on a mid-town street in which a man carrying a .45 revolver went berserk. The commentator reported that before the riot was quelled, "another policeman was shot in the fracas!"

From England came the story that a young woman stood at the altar beside her husband-to-be. While they were exchanging vows, a bee flew under her wedding gown and although the woman was brave and stood perfectly still, the "bee stung her near the end of the ceremony!"

There are, however, instances in which humor is not the result of word usage and arrangement. The two wars brought into our language words that leave strong reactions in our minds. Words such as "shell-shock," "concussion," "psychoneurosis," and the more recent "brain washing" all have a sound of being permanent. Army psychiatrists would have us come up with other, more impressive, "labels" for these expressions. They would have us use terms such as "combat exhaustion" and "flying fatigue," instead.

There is a level of usage that is so stratospheric in its diction that during World War II a Texan came up with a name for this nebulous gibberish. He called it "gobbledygook." This concatenation of verbal-jumbo found its way into all mediums of communication.

The newspapers made their contributions to this unintelligible prose. When Ethel Merman opened in her show, "Anything Goes," the New York *Herald-Tribune* critic reviewed the show and reported the following:

"Miss Merman's part of the song goes along, so to say, while the orchestra indulges in contrapuntal ripples and waves which have nothing to do with the tune, and meanwhile also the rhymes themselves fall on first and middle syllables in a delightfully tricky sort of syncopation which calls for the most delicately accurate timing on the part of all concerned. The dash and precision with which Miss Merman lands each syllable where it belongs is enchanting."

The effervescent Ethel came up with this interpretation:

"It was a tricked-up orchestration and the band was playing against me, but I came out ahead!"

As parents we may experience nebulous language

usage when we inquire about Junior's progress in school. The Under-Secretary of the U.S. Department of Health, Education and Welfare, Dr. H. C. Hunt, gave the following example of educational cant:

"He's adjusting well to his peer group and achieving to expectancy in skill subjects. But I'm afraid his growth in content subjects is blocked by his reluctance to get on with his development tasks."

When the parent recovers, he is probably going to be irritated as well as baffled. And rightly so, for here again words are using man, making him sound too much like a pompous pedagogue. What the educator meant was that "Junior gets along all right with the other boys and girls. He is doing okay in the 3 R's, but he doesn't look ahead enough and his future growth may suffer."

Many of us recall the jargon used in the service, the unintelligible parade of words that seemed interminable in length and that took us hours to interpret. The language used in the Table of Organization, Regulations, etc. many times resulted in confusion. There have been attempts to weed out the superfluous and the gibberish, but periodically we come across some gem of intricate design that leaves us bewildered. In an article on "gobbledygook" written by W. E. Farbsstein in the *New York Times*, the author comes up with this Civil Service sparkler. An office manager sent a memorandum to his boss:

"Verbal contact with Mr. Blank, regarding the attached notification of promotion, has elicited the attached representation intimating that he preferred to decline the assignment."

Apparently Mr. Blank didn't want the job!

The Federal Security Agency in Washington began analyzing its communication lines some years ago. In a manual published by the F.S.A., suggestions are made to its employees to assist them in avoiding long-windedness, foggy meanings and cliches.

Stuart Chase in his book, *The Power of Words*, tells an excellent story of government "gobbledygook." A New York plumber wrote the Bureau of Standards at Washington that he had found hydrochloric acid fine for cleaning drains, and was it harmless? Washington replied:

"The efficiency of hydrochloric acid is indisputable, but the chlorine residue is incompatible with metallic permanence."

The plumber wrote back that he was mighty glad the Bureau agreed with him. The Bureau replied with a note of alarm:

"We cannot assume responsibility for the production of toxic and noxious residues with hydrochloric acid, and suggest that you use an alternate procedure."

The plumber was happy to learn that the Bureau still agreed with him.

Whereupon someone in the Bureau had the happy thought of writing what the experts really meant:

"Don't use hydrochloric acid; it eats hell out of the pipes!"

WAR ON THE AIR:

THREE TRAITORS

By David R. Mackey

The war for man's mind is as old as conquest itself. As weapons and civilizations have changed, so have those means whereby man has attempted to conquer the minds of those of his opponents whom he cannot reach with bullets. During the "cold war" of the present, (and pray God it gets no warmer) the war for men's minds continues unabated. To help us understand some of the factors of modern psychological warfare which may not be generally known, TODAY'S SPEECH presents herewith the first of a series of three articles on this subject by Professor Mackey, who is assistant professor of Speech at Penn State and author of *Drama on the Air*. The other two articles will appear in successive issues.

I. LORD HAW-HAW

British listeners to the super-powered German station at Zeesen were startled on the evening of April 10, 1939, to hear the measured, cultured, Oxonian accents of a man who called himself, "your friendly enemy."

"I may seem to you to be a traitor," he said, "but hear me out." The English did — and enjoyed what they heard. For this then unknown man had a way about him that the British liked. He formed a link with the old Germany to which many of them still felt a strong attachment.

If they had known from the beginning who he was, they would have recognized the vicious depravity which lay under the silken surface of his smooth voice. They learned later, when he openly threw off the mantle of disguise. They suspected earlier, after he had ceased to amuse or influence them in the slightest.

William Joyce was born April 24, 1906, in Brooklyn, New York. His father was an Irishman, his mother a Briton. When he was two, his parents took him to England. He was educated by the Jesuits in Ireland. He studied literature, history, and psychology at the University of London and in 1923, the year of Hitler's ill-fated Munich *Putsch*, joined the British Fascists. For the next ten years he worked as a sometime tutor. In 1933 he became propaganda director for Sir Oswald Mosley's Fascist Union.

He left Mosley's movement in 1937, and teamed up with John Beckett, a former Socialist Member of Parliament, to start the National Socialist League. He was twice arrested for assaulting fellow citizens in political brawls. Just before war was declared in 1939, he fled to Berlin, taking with him: a quantity of his wife's house-

hold goods; the funds of his National Socialist League; and a Manchester show-girl, whom, incidentally, he later married without benefit of divorce from his deserted wife in England.

Joyce was a square-jawed, tough looking individual, whose sinister appearance was heightened by a long crescent-shaped scar that ran from the corner of his mouth to the lobe of his right ear. He received the highest salary of any of the Nazi broadcasters. (Figures given by different sources varied from \$60-\$75 dollars per week).

He started broadcasting to Britain on April 10, 1939, before the invasion of Poland. The British enjoyed his then subtle humor, and they themselves contributed to his popularity.

He was christened Lord Haw-Haw in a book by Jonah Barrington which became an immediate best seller. A musical revue which was entitled "Haw-Haw," played twice nightly to packed houses in London. He was caricatured in *Punch*, in the daily press, and was held up to ridicule, all of which increased his popularity. It was estimated that by the end of 1939, half of England's 18,000,000 radio sets were tuned in at least once daily to station Zeesen, near Berlin, Lord Haw-Haw's headquarters.

Charles J. Rollo (in *Current History*, Oct. 22, 1940), and Edmond Taylor (in his book, *The Strategy of Terror*) have given us some of the reasons why Joyce was popular with his audience — at least at first. Joyce was English (except for birth), and knew the character of his audience. First, he won a following by tickling John Bull on his funny bone. Then, he sympathized with the already discontented poorer classes. He established himself — not as a turncoat, but as a Briton — by referring to his new bosses as "the Germans."

Often he would get his points across in a telling fashion, by quoting directly from the British press, or even from official British reports. Sometimes he would bring off stunts which literally left his listeners gasping. One day, for instance, he informed his listeners that the clock on Weymouth Parade was half a minute slow — and it was!

His English was flawless, and obviously genuine. Sometimes he was quite cheerful and blase, trying to convince his listeners that the war was all nonsense. For a short time he ran, in continuing episodes, an imaginary conversation between an Englishman named Smith and his German counterpart named Schmidt.

These two meet in a Swiss hotel, and decide to argue the war over glasses of whiskey and beer.

Smith turns out to be a pretty poor debater, not very bright. Schmidt, on the other hand turns out to be just the opposite. It is not hard to imagine that the result is a dialectical drubbing for old-tie Smith. The discussions are terminated (after Schmidt adroitly gets his points established), when Smith hears that his government is planning to house in his country home a group of children evacuated from London. Smith rushes back to England to oppose this "outrage."

After the August, 1939, crisis over Poland, Haw-Haw began to talk politics. He set out to undermine the Englishman's trust in his own institutions. His main strategy at this time was to depict the people of England as the victims of a sinister conspiracy on the part of their leaders. Here is a typical harrangue:

You are victims of an elaborate system of make-believe under which you have illusion that you are choosing your government. The whole system of so-called English Democracy is a fraud. England is in the hands of a small group of money lords. Do men like Churchill, Camrose, and Rothmere have at heart the well-being of the people of England? Until England is ruled by men who share the feelings of the ordinary peace-loving Englishman — the wage earning man and the home-making woman, the people of the streets and of the fields — until your press is controlled by you yourselves and not by a gang of international gamblers, the peace of Europe cannot be assured.

In another series of skits, Haw-Haw tried to give discontented listeners some specific objects upon which to focus their attention. Chief among the dramatic personnel were Sir Izzy Ungeheimer, an expert in evading his taxes; "good old" Bumbleby Mannering, a cleric with a nose for good munitions investments; and Sir Jasper Murgatroyd, the Mogul of the Foreign Office, who was adept in predicting the time and place of England's next "act of aggression."

The characters in these skits were not at all circumspect. Haw-Haw's listeners often heard themselves referred to as "rotten workers," or "blasted Socialists". Through these and other characters, and in other ways, Haw-Haw provided his listeners with specific grievances; the rising cost of food, profiteering in war industries, censorship, government pensions, etc.

When, on May 10, 1940, Hitler's *panzers*, swept into the Low Countries, Haw-Haw became a prophet of doom. Each German victory was represented as one more step in the chain leading up to the storming of England. When France surrendered, he warned, "England must now take on the full fury of the German attack upon herself." "England is ripe for invasion..." "You might as well expect help from an army of mastodons as from the United States..." "Britain is

being drawn closer to the yawning abyss..." "You are on a doomed ship..."

With the prophecies of doom, Haw-Haw dropped his mask of friendship, and identified himself wholeheartedly with the Nazis. The well-modulated veneer of his voice became a rasping note of hatred. He heaped abuses and epithets upon Churchill, and thundered exultantly that Britain's time had come. The result was immediately apparent. British listeners no longer laughed with him, or even at him. They did worse—they ignored him.

His popularity came to a complete halt with the invasion of Germany by the Allies. After a last hysterical broadcast he fled to Flensburg and hid in a hotel till he was routed out by Tommies who took him for just another German civilian. Later, on a road leading to Denmark, he met two British officers who were gathering firewood. Joyce could not resist the temptation to show off his ripe Oxonian accent.

"I used to gather firewood myself," said he.

"You're Joyce," said one of the officers.

Joyce admitted it. Then, as he seemed to be reaching for a gun, the officer shot him — in the backside.

He was then taken to London, charged with treason and lodged in old Bailey where a cell had been waiting for him for several years.

Joyce based his defense upon his origins. His Irish father had become a naturalized citizen of the U.S. in 1894, which, under the U.S. laws, automatically made William a U. S. citizen. This quashed the first two counts of the indictment, which were based upon a presumption of British citizenship.

But the third count was pressed: that Joyce behaved as a traitor in Germany between Sept. 18, 1939, and July 2, 1940, when his British passport expired. The prosecution argued that during this period, since he enjoyed the protection of a British passport, he owed allegiance to the British crown, and that he had betrayed that allegiance.

The jury of ten men and two women retired to consider this point. In 25 minutes they returned a verdict: guilty. The cloth of sentence upon his periwig, Justice Tucker intoned the fateful words. On January 3, 1946, William Joyce was hanged.

II. THE TRAITOR OF STUTTGART

Paul Ferdonnet was a characteristic example of the fifth columnist in a divided France of the 1930's. He epitomized the super-nationalist, flag waving Jew-baiters, who spread dissension with every word. He was not a heroic figure — quite the opposite. A writer in *Le Jour* contributes this little portrait of him:

I can recall him, dumpy and provincial in his handsome jacket and his fantastic trousers, wearing a lace handkerchief in the pocket next to his heart. Stiff and ceremonious in his role of *private docent* in the University of Bonn, he excited merriment in our office, who among themselves imitated his mannerisms.

The gentleman, however, nothing daunted, returned to the charge many times, thrusting upon people his copy, underlined with red ink, and dealing in somewhat dogmatic fashion with German policies.

Until the war broke out, Ferdonnet lived in France. He seems to have entered Hitler's service in about 1935. His primary work during this period was that of journalism; he contributed voluminously to the Nationalist papers. His theme: Hitler was the good genius of peace, whose mission was to rid the world of the communist danger and the "Jewish pest", and thus build the basis for a new civilization.

Ferdonnet insisted that Anthony Eden was Litvinov's brother-in-law. The well known French journalist, Pertinax, whose real name was Geraud, became under Ferdonnet's pen "the Jew Grunbaum Geraud."

He also published books: *Facing Hitler*, an admiring portrait of *der fuehrer*; *The Czecho-Slovakian Crisis*, an odious calumny directed against President Benes and his unfortunate people; and *The Jewish War*, the theme of which is explicit in the title. He carried on a furious anti-Semitic campaign to make the French believe that if war came, the Jews would be the only ones responsible.

Despite his views, he enjoyed a certain standing in French journalistic circles, particularly among the superpatriots on the right. After he fled to Germany and began openly to broadcast the Goebbels doctrines, the French papers consistently wrote of him as an obscure and unimportant crook.

Ferdonnet went on the air several times a night to prove that Hitler was the best friend of the French people and England their worst enemy. "England means to fight this war to the last Frenchman," he kept repeating. When Ferdonnet and his two "assistant traitors" ran short of more timely arguments, they could always fall back on history. Had not the English burned Joan of Arc? Had they not smashed Napoleon?

Tangye Lean (in his *Voices in the Darkness*) described Ferdonnet as being a persuasive, first class speaker, whose diction was uncomplicated and whose points were simple and unvarying. He would repeat, over and over again, his pro-Nazi, anti-Allied thesis, driving each point home with force and conviction.

France, he said, could only lose by her association with England. She might even become a colony of Britain. One could already see that the English soldier was clothed better, paid better, and always was able to buy up the available women in his particular part of France. Oh, it was painful, Ferdonnet noted, to say that at that very moment many French wives were submitting to the advances of English soldiers.

It was this sort of propaganda that drove the French courts to condemn him to death, *in absentium*. When Hitler started his drive over the Low Lands, Ferdonnet's voice rose in a frantic plea:

Every hour of fruitless resistance will only

increase your sufferings. Hundreds of thousands of Frenchmen and Englishmen are on the point of death or surrender. Force your government to make peace or drive it out. Cease fire! Hoist the White Flag! Leave the fleeing English to look after themselves. These cowards who have no word of honor don't deserve better. Act quickly. Time passes. The existence of your nation, of every one of you, is at stake. Gather together one and all and demonstrate for peace.

Immediately after the capitulation of France, Ferdonnet disappeared, re-appeared for a moment in Paris, and vanished. Where he spent his time during the occupation does not appear to be a matter of record. His movements were, at that time, shrouded in mystery. In the spring of 1945 Wurtemberg was captured by U.S. troops and Ferdonnet was among those taken. We then can follow him — to his arrest in June, 1945; his sentence of death in July. On August 4, 1945, he faced a firing squad.

III. TOKYO ROSE

Tokyo Rose was born July 4, 1916, in Los Angeles. She went to school in California, seemed to live a normal life, and was graduated from the State University. In the summer of 1941 she went to Japan, as she said, "to visit a sick aunt." The visit proved long, for Pearl Harbor came while she was ministering to the ailing aunt, and she "could not" get back to the U. S. When she was caught by the war, she turned to radio "for the experience." This we learned later.

Shortly after the United States started its "comeback" against Tojo, homesick and sweaty G.I.'s in the South Pacific heard, over their weak radios that could not pick up San Francisco, the smooth voice of a girl, speaking American slang, introducing the kind of music they were all crazy for. The time, November, 1943; and the girl, "your favorite enemy, Orphan Annie."

Good evening again to the all-forgetting and forgotten men, the American fighting men of the South Pacific. The *Zero Hour* to the rescue once again, taking up a few vacant moments you may have to kill. And since this is Monday and therefore Old Timers' night, these few moments will be filled with music for you Old Timers who perhaps like another kind of music. So here's our beginning number tonight. It is the Waltz King, Wayne King...

Tokyo Rose, as she was soon dubbed, provided the G.I.'s with laughs. She tried hard, but for some reason or other, she did not have the effect of either Joyce or Ferdonnet. There were undoubtedly some youngsters whom she affected, with her sly but not too subtle suggestions that wives and sweethearts at home were being seduced by rich war workers; but in the main, she provided a source of amusement rather than irritation.

She did, however, build up for herself a reputation for accuracy, with broadcasts like: "Well, you boys in Moresby, how did you like that ack-ack last night over Rabaul? Your communique didn't say anything about losing those two Fortresses did it? But you fellows know, don't you? You know what did not come back..."

Her shows seem to have been just what many of the sometimes bored, sometimes beleaguered G.I.'s needed to help them keep their perspective. She came on daily for 65 minutes with two shows: "News from the American Home Front" and the jazzical "Zero Hour." The broadcasts were on both medium and short wave.

Like Joyce and Ferdonnet, Rose started out in an easy vein during her first broadcasts, but when the going got rough, she started lapsing into mean and vicious talk. It seems that this cost her much of her listening audience. So long as she was nice, doughfeet loved her. When she got nasty, they dropped her like the proverbial potato. Besides, the Armed Forces Radio was getting established and had much newer and better records.

When the war was over, Tokyo Rose was arrested in Yokohama, in September, 1945, and was brought to this country for trial. The charge: treason. Again, paralleling Joyce, there was some dispute as to her nationality. Her lawyer contended that she acquired Portuguese citizenship when she married Felipe d'Aquino, in April, 1945, in Tokyo.

At her trial, which lasted from July to October, 1949, Tokyo Rose was found guilty on one of eight treason charges and was sentenced to ten years imprisonment.

She was released in January, 1956, after serving nearly seven years of her sentence. Instead of coming out into a hostile world, she found people only mildly curious. Indeed, the official situation proved a little embarrassing for the authorities. Should she be deported? If so, to where? At the time this is written, no hearing date has been set. The best guess seems to be that even if the government decides to deport her, it will put off indefinitely a date for final action.

She found she was good for a few headlines, but that more vital thoughts occupied the former enemies. She took up residence with her family in Chicago, and her parole officer started sifting through several job offers — at least one from a radio station.

Even the American Legion came to her rescue. Members of a Legion Post in Springfield, Ohio, passed a resolution urging that she be forgiven. In part, it stated that, "there is no record that Tokyo Rose ever convinced a single fighting man of a single statement she made, but rather, was a source of entertainment to hundreds of thousands of these fighting men."

Of the three "radio traitors," only Mrs. Felipe d'Aquino, neé Iva Ikuko Toguri, alias Tokyo Rose, is alive today. But she was the only one who was American.

Speech Education

for Physicians and Dentists

By Francis E. X. Dance

Mr. Dance, who combines service in the Army with part-time teaching of speech to medical and dental doctors in the U. S. Dep't. of Agriculture Graduate School, has his M.A. from Northwestern University.

THERE IS, IN THE UNITED STATES, a combined population of three hundred and twelve thousand doctors of medicine and dentistry. More doctors and dentists than the aggregate population of Springfield, Illinois; Albany, New York; and Albuquerque, New Mexico. Each year almost two thousand new graduates are being added to this number.

There are in the United States, seventy-seven schools of medicine and forty-two schools of dentistry. One hundred and nineteen schools of graduate calibre: and not one speech course among them.

But, you ask, is there any need for speech training

for physicians and dentists? Since the question is not new, let us see what one of the ancients had to say concerning the speech needs of doctors. The doctor, wrote Plato,

... carries his inquiries far back, and goes into the nature of the disorder; he enters into discourse with the patient and with his friends, and is at once getting information from the sick man, and also instructing him as far as he is able, and he will not prescribe for him until he has first convinced him; at last, when he has brought the patient more and more

under his persuasive influences and set him on the road to health, he attempts to effect a cure.

A medical teacher[¶] of more recent vintage states that, "...from the standpoint of medicine as an art for the prevention and cure of disease, the man who translates the heiroglyphics of science into the plain language of healing is certainly the most useful."

The medical man faces all the communication problems basic to society. However, he also faces communication problems which are peculiar to his profession. Within the structure of his professional activities the medical man is confronted with some of these situations: (1) diagnosis of ailments; (2) prognosis of treatment; (3) the direction of operational staffs; (4) the oral presentation of research; and (5) participation in the activities of professional organizations.

Since the members of the healing arts are drawn from the most able members of society, it seems justifiable to expect their participation in community, state, the federal affairs. Again, many physicians and dentists find themselves in the position of teaching, and are faced with the multitudinous communication difficulties to which teachers fall heir. Another situation which puts stress on the communicative abilities of physicians and dentists is their oft-required appearance as expert witnesses in court situations.[†]

It is obvious that doctors have special and pressing communication problems: problems which are within the domain of speech education. Therefore, it is a task of the speech teacher to make these speech needs of the physicians and dentists apparent to the guides of professional education.

The course in medical speaking is not "just another adult education course." The alert speech teacher must offer work which directly ministers to the doctor's particular needs and interests. The medical man has no training in speech composition and yet he must write up research for oral presentation; he usually has had no formal coaching in delivery, and yet he is expected to present lectures, reports, and classes before his peers. The medical speaker has special requirements for speech training based on his professional activities in the following areas:

Professional Areas	Speech Areas
Diagnosis	Listening
Prognosis	Conversation
The presentation of research before medical meetings.	Composition
Participation in professional organizations.	Oral Interpretation
	Emotional Adjustment
	Special training in the oral presentation of technical materials.
	Parliamentary Procedure
	Extemporaneous Speaking

[¶] Sir William Osler, *Aequanimitas: With other Addresses to medical Students, Nurses and Practitioners of Medicine*, 3rd ed., Blakiston Co., 1932, p.30.

[†] Bernard Steinberg, M. D., "Physician As An Expert Witness," *Modern Medicine Manual*, Part 1, 1956, 821-822.

That these needs of physicians for speech training are seldom met in undergraduate courses is attested to in the following quotation:[‡]

There are pre-medical students every year who are refused admission to colleges of medicine because in their preliminary interviews they cannot communicate ideas. And justifiably refused: for does a physician really heal until his communication is understood by his listening patients, or a listening nurse? Does healing occur through knowledge solely, or through knowledge plus communication? Knowledge is no power — until it is successfully communicated.

In the past four years a renewed vigor can be noted in the efforts to convince the medical professions of their needs in the field of communication. In 1952 and 1953 James H. Henning had two articles on speech-making published in medical journals; one in the *Medical Annals of the District of Columbia*, (Dec. 1952) and the other in the *Digest of Ophthalmology and Otolaryngology*, (April, 1953). In 1954, Harold Margulies, M.D., published an article entitled "The Doctor's Needs for Speech," in the *Bulletin of the National Association of Secondary School Principals*, Vol. 38, No. 199, 1954, 14-16. In 1955, the National Institute of Health (the research arm of the U. S. Public Health Service) in cooperation with the Graduate School of the United States Department of Agriculture offered an experimental course entitled *Improving Professional Speaking*. The class was composed of one Doctor of Philosophy, one Doctor of Dentistry, one Graduate Engineer and eight Doctors of Medicine. As an indication of the importance placed upon this course, it might be mentioned that included among the class members were the Director of Professional Education for the NIH, the Director of the National Institute of Dental Research, and the Clinical Director of the National Heart Institute. This pilot course met with sufficient success to warrant offering three courses in the following semester: *Improving Professional Speaking I*, *Improving Professional Speaking II*, and *Forms of Medical Address*.

Recently the American Medical Association engaged an opinion and market research organization to conduct a survey concerning the public's views on physicians. On Wednesday, February 8th, 1956, the *Chicago Daily Tribune* published an article summarizing the findings of this organization. Among the results which have a direct bearing on the physician's communication problems were the following:

1. Twenty-nine percent of the public polled felt that the doctor thought that he was always right.
2. Twenty percent believe that he is not sufficiently frank in discussing their illnesses.

[‡] J. Calvin Callaghan, "Are We Really Teaching Them To Communicate?," *Today's Speech*, Vol. III, No. 3, 1955, 33.

3. Thirteen percent believe that he does not take enough interest in his patients.

To have one's cause powerfully stated by an authority not directly involved in one's field is a "consummation devoutly to be wish'd". It is therefore with the utmost delight that I find myself enabled to close this article with a quotation from an essay recently published in a nationally distributed medical journal. §

It has been generally assumed that the art of listening to patients and the even more delicate art of talking to them can be learned after the

§ "Iatrogenic Disease," *Therapeutic Notes*, edit., William A. Murray, M.D., Vol. 63, No. 2, 1956, Park-Davis & Co., Detroit, 31-35.

young physician enters practice. It would seem preferable that such abilities be developed before that stage, during the training period. Guiang is of the emphatic opinion that medical schools should instruct future physicians in the art of talking to patients. . . What he [the physician] says and does and, by the same token, what he does not say or do is fraught with significance to the patient. A casual remark, an inflection of the voice, an unwitting facial expression may be misinterpreted by the patient and cause him to assume that his condition is more serious than it actually is.

THE PANEL — A POOLING OF IGNORANCE?

By Kathryn B. McFarland

The Head of the Speech Department at East Stroudsburg, Penna., State Teacher's College describes and illustrates the operation of a panel discussion.

IN FAIRLY RECENT TIMES Group Discussion has come into its own. Many textbooks have been written on this subject. Many articles have been published in an attempt to arrive at a common understanding of the terms used in connection with the patterns of group discussion. In line with the desire of many to have a clarification of the process, I will describe briefly a demonstration which I supervised a few weeks ago at a speech conference held at our college.

On March 17, 1956 the English and Speech Departments at the State Teachers College in East Stroudsburg held their annual conference. The planning committee had readily accepted the suggestion that a demonstration of the basic pattern of group discussion be part of the morning's program. Five English teachers from our Stroudsburg High School willingly accepted the invitation to take part. A meeting was held. After considerable discussion it was decided that *Federal Aid to Education* would not only be of interest to them as members working on the topic but would have considerable audience appeal. More important to me at the time was the realization that the topic could be discussed in the form of a panel.

At the first meeting the characteristics of the panel were discussed extensively. Since I was the teacher in this situation, the characteristics which were accepted were ones that I had learned from specific courses in the subject, through experience, or had observed at previous programs.

The term *panel* is slightly confusing in its connotation because it makes most people think of a straight

line instead of a semi-circular arrangement. The panel discussion is essentially a round table with the audience listening in, and, since people's faces are more interesting than their backs and since one can hear better by looking at the speaker's face, the members of the panel are asked to sit in a semi-circle, facing the audience. The panel may be thought of as a structured conversation, but not a rehearsed conversation. Above all it is not *chairman-centered*.

The chairman opens the program by introducing the members of his group while remaining seated. He sets the whole tone of the discussion. If he stands while introducing the group, he does not give the informal feeling which should characterize a panel discussion. Moreover it is difficult for him to go from the introductions directly into his initial remarks, which are to "start the ball rolling." He should attempt to get every member into the act as quickly as possible. The pattern of contribution should not fan out from the chairman, resulting from questions from him, but should develop as a result of a statement by, for example, speaker two, answered by speaker five, embellished by speaker one, opposed by speaker three, etc.

Any member of the panel may ask a question, answer a question, disagree or agree. He should feel free to speak when he has the desire to do so, but he must not dominate the discussion. He should speak no longer than a minute. He should constantly keep in mind the purpose of the discussion. If the speaker does introduce irrelevant material, the chairman brings the discussion back to the designated subject. The audience should

hear the different causes and solutions to the problem, but the panel should attempt to come to some common solution if any solution seems feasible.

Generally a program is set up for an hour. In using the panel-discussion there should be approximately forty minutes allotted to the members of the panel and twenty minutes for audience reaction. This, of course, depends on how stimulating the topic will be and how much audience reaction can be expected.

Five in the group seems to be the most convenient number and the best balanced arrangement, both as to seating and general coverage of the subject. The seating of the chairman in the center is the most empathically pleasing. Through this arrangement there is a better chance for the members to look at each other and to talk among themselves without giving the audience the feeling that they want to talk directly to them. This form of discussion is a *give and take* of ideas among the members of the panel, and they should look into each other's eyes.

The chairman in a panel is a very vital factor to the success of the discussion. The duties chiefly consist of introducing the members previous to the opening of the discussion, stimulating the group to respond (little should be necessary), preventing introduction of irrelevant material, and adhering to time allotted. He is a moderator to the degree that he tries to prevent the members from going to extremes. (People do not always say what they mean under moments of tension.) The chairman is not a moderator if by moderation the audience expects to hear a partial discussion with two members of the panel *pro* and two *con*. He must be sensitive to the amount of material that each member of his group has to offer. When they are prepared and do not have the chance to express their ideas, they feel frustrated, and this frustration will be noticed by the audience. The chairman will be the one who receives the unfavorable reaction.

For five weeks the committee collected material from many sources, talked to each other over the phone, met as a group and further clarified their thinking as to the various patterns.

To what degree should a panel be structured? To what degree should there be preparation? Recently a member of our faculty was urged to use a panel discussion in a program which he was planning. The professor then asked an astonishing question: "A panel—you mean a pooling of ignorance?" To this question a quick retort was made. "If you think that a panel is a pooling of ignorance, then you have an *erroneous* concept of a panel-discussion."

In preparation for the panel the group first decided how the question should be worded. It was not to be answered by a *yes* or *no*. After deciding that the topic would be: "What should be our attitude toward Federal Aid to Education?" they felt that each one should be informed on the present needs for financial assistance in our school systems, to what degree the needs can be

met by the local and state communities, and whether the needs indicate the acceptance of federal aid. Are there any inherent conditions in federal assistance which outweigh the advantages? If federal aid seems desirable, which plan seems the most feasible? As a result of the study on this subject, the entire group came to feel that federal aid to education had been examined fairly from all points of view so that listeners were aided in making up their minds for themselves.

The chairman in planning with his group must recognize approximately the amount of time needed to cover adequately each sub-topic. Someone is apt to say that this type of preparation takes out all spontaneity. I do not feel that it has to. The audience will feel that its time has been well spent if the subject is covered logically, factually, and enthusiastically.

It has been my observation that a panel discussion, if well prepared, can be the most stimulating type of group discussion. The audience has a chance to think the question through with the members of the speaking group. The panel discussion should start with an impartial approach, with a desire on the part of each participant to discover the truth—the truth which is not based on prejudice and is not found by having one's mind closed before hearing what the other person has to say.

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The Debate Judge

As A Critical Thinker

By Arthur N. Kruger

Dr. Kruger, who is Director of Debate at Wilkes College and has written many articles on various phases of debate, replies with spirit and conviction to the article by Dale D. Drum, "The Debate Judge as a Machine," in TODAY'S SPEECH, for April, 1956.

AS A TEACHER OF DEBATE, I cannot let pass unchallenged the views expressed by Mr. Drum in his recent article, "The Debate Judge as a Machine." His criticism "that debaters do not speak like people" desirous of molding the opinions of others and that they are on the whole ignorant of "the problems of persuasion, swaying the actions or beliefs of the public, or influencing large groups" is being made with increasing frequency these days by teachers of speech and therefore needs to be examined critically. The debate judge, says Mr. Drum, is no machine and should not be required to take notes during the course of a debate. Such a practice, he contends, is unrealistic, for audiences do not take notes when listening to a persuasive speech. Under the present set-up of tournament debating, he says, debaters speak as though they were addressing a court stenographer rather than a human being. The implications of Mr. Drum's argument are clear and familiar enough to serious students of debate: it isn't *what* the debater says that is important but *how* he says it and how well he succeeds in winning over his audience. In a word, how "persuasive" is he?

In examining this argument more critically, we need to consider two questions: what are the primary objectives of debate and what constitutes persuasiveness? I imagine that Mr. Drum and I are at opposite poles in our thinking on these questions. I am afraid, also, that too many of us in the field of debate are sharply divided on these questions, a situation which undoubtedly accounts for the great disparity in ratings meted out by various judges to the same debate team in a given debate or during the course of a debate tournament. It is not unusual, as I have indicated in several articles on the subject, for a team to be rated "inferior" and "superior" on the same day and even in the same debate. At last year's DAPC Tournament, for example, a Penn State Woman's team was rated in five successive rounds as "below average," "adequate," "good," "very good," and "superior." Certainly their debating skill did not actually vary to such a marked degree.

The variations were undoubtedly due to the fact that judges like Mr. Drum and judges like myself just do not see eye to eye in evaluating a debate performance, and for the reasons I have suggested: our outlook concerning the primary objectives of debate are radical-

ly different, and thus we are "persuaded" by entirely different factors. On the one hand the emphasis is on delivery and "persuasion," which, in Mr. Drum's own words, is accomplished by "memorable phrases" and making "points interesting"; and on the other hand the emphasis is on logic, which, again in Mr. Drum's words, is too often "cold," uninteresting, "and out of touch with persuasion as it exists in normal human intercourse and communication."

I would agree with him that logic or the demonstration of clear, analytical thinking is somewhat unattractive to the average person, but then so too is the acquisition of knowledge; for both require real mental effort. For this reason, I would submit, neither activity enjoys a very substantial following in our country. This may sound un-American; but the point is, just because the average person cannot follow a closely reasoned argument, is in fact bored or annoyed by it, is this a valid reason for substituting something less than the truth in its place, something more palatable—a humorous anecdote, a homely but false analogy, a little flattery, a confident manner—in order to win an audience's favor? To do so, I submit, is really un-American, for it is the way of the demagogue, the slick politician, and the crafty salesman persuading the gullible to buy what they don't need and can't afford.

Now to answer the questions concerning debate objectives and this matter of persuasiveness. I for one, consider debating above all a contest in thinking, an attempt to get at the truth by logical analysis and by reasonable inferences based upon sound evidence. What matter how well a person speaks or how winning his personality if he says little or nothing, if he oversimplifies and distorts complex problems, which are usually the type chosen for intercollegiate debate? It must not be forgotten, the materials of an intercollegiate debate by their very nature lack mass appeal, but this does not mean that they lack value. Mr. Drum, no doubt, would have us "color" them or reduce them to a specious simplicity for the purpose of winning over the audience. My own view is that the sooner people learn to think critically and to appreciate "cold" logic the better off they will be. Rather than have the logical speaker "come down" to the audience, how much better off we would all be if the audience made an

effort to "come up" to the logical speaker. Thinking is hard work, yes, but democratic society depends upon thinking followers as well as upon thinking leaders.

If being persuasive means winning an audience by non-rational means, by integrating "matters...emotionally...or...psychologically"—which I will admit seems to be the most effective way of winning an audience in our country—I say it is about time that the people were made aware of the fraud perpetrated upon them and time we stopped encouraging students to carry on the hoax. How much more important is it to us and to society as a whole that we make decisions based upon facts and cold reason than upon such spurious factors as a speaker's ability to put us in a good humor?

The late Senator Borah is supposed to have said, when asked by a colleague whether or not he intended to hear FDR deliver a certain speech, that he preferred to read the speech after it was delivered. Apparently, as a professional politician, he realized the importance of basing his own decisions on reasonable rather than on emotional or psychological grounds. Who can deny that if more people followed this example the calibre of some of our elected officials would be much higher than it is? Making rash promises, kissing babies, and serenading audiences with a guitar are undoubtedly "persuasive" means of winning votes and elections in our country, but what thinking man does not deplore this type of mass appeal and shudder at the calibre of some of our officials who have attained a high office through such means?

If facts and reason are all important, as I maintain, in the problem-solving process, what then, one may ask, is the role of communication in debate? Communication to me is above all the technique of using language to express ideas clearly, unequivocally, and concisely. That this communication is conveyed orally in intercollegiate debate I consider an accidental feature of the debate process itself, a feature which has unfortunately brought it into the realm of speech education, where it does not properly belong. It belongs more properly in the field of logic and should be taught by those versed in that particular discipline. While it is true that many speech teachers who are shunted into the field of debate make an honest and oftentimes successful effort to learn the techniques of reasoning, to many, I fear, the subject is alien and unattractive. Who can blame them for resenting an activity for which they have neither the training nor inclination and which, they recognize—and rightly so—as being rather remote from the activity for which they were primarily trained? I might add here that because of misplaced emphasis upon delivery and platform manner, because of the inability of the average tournament debate judge, who is usually also a debate coach, to appreciate, comprehend, and teach the principles of logical thinking, it is not surprising that most debaters one hears are invariably weakest where they should be strongest—in the all-important areas of analysis and

adaptation, both of which call for vigorous, logical thinking.

Turning to the second question—what is "persuasive"?—a thinking man is persuaded above all by inferences or conclusions logically arrived at. I have read many times that the average man is primarily "analogical" or "emotional" rather than logical—by which is meant that he is moved more by non-rational or irrational appeals than by rational ones—and I have no reason to doubt this sad fact. However, I for one cannot cynically resign myself to it and declare that, well, since the average man is foolish—after all, he makes important decisions without regard to reason, and what could be more foolish?—we must teach our students that in order to be properly persuasive they must utilize this terrible weakness of their fellow man and base their appeal on emotional or "psychological" factors—the confident manner, the "yes technique," and "attitude fitting," as some speech texts call it. Such a doctrine is truly Machiavellian, contrary to the goals of education in a democracy, and deserving of the suspicion which teachers in fields other than speech often harbor for teachers of speech, persuasion, and salesmanship. Rather, I would teach our students to be on their guard against, to detect and to expose such fraudulent appeals, and to enlighten their fellow man whenever possible by means of reason, no matter how difficult the task might be. Only in this manner will we succeed in raising the thinking level of our citizens and in making them better able to solve their problems intelligently.

In the light of the foregoing reasons, a debate judge must be above all a critical thinker if he is to be able to properly evaluate a debate and provide some guidance to those students engaged in this all-important activity. He must be familiar with the principles of logic, with the proper techniques of using evidence to support inferences. Debating is not a sophistic interchange of pretty phrases, however memorable; it is thinking in action, designed to ferret out the truth about complex and troublesome situations in our society. It is primarily the scientific method of inquiry applied to social, political, and economic problems. Since these problems are complex and since much material is introduced during the course of a debate in an effort to analyze and solve them, it is incumbent upon a judge, who is supposed to be an expert in the scientific method but all too frequently is not, to record all the arguments so that he will be in a position to weigh and evaluate them properly—in a word, to pass judgment on the calibre of thinking manifested during the debate. A winner should be determined on the grounds of who did the better reasoning. Communication is important only to the extent that the ideas are clearly conveyed so that they may be properly evaluated, and platform manner or delivery should be considered a factor only when the judge deems both teams to have been equal in their reasoning—a rare occurrence, I might add.

Of course, if the judge is gifted with a superhuman memory—which I am not—he can dispense with note-taking. Surely no court of law dispenses with this important matter, because there the emphasis is where it should be: decisions are based, or are supposed to be, on the merits of the case and not the lawyer's personality—just as they should be in an intercollegiate debate. Important decisions must be based on such grounds and not upon such extraneous or irrelevant factors as Mr. Drum considers important. In line with his reasoning, it is interesting to note that he points to the "superiority" of English debating over American. From what I have heard of English debating—the polished phrase, the conspicuous lack of organization and paucity of evidence, the superficial analysis, the glib retort, the good humor and informality of the British delivery—I will admit that it is certainly calculated to have a much greater appeal to the average, uncritical American audience than the businesslike American approach and by this criterion to be more "persuasive." But I would hardly call it superior debating—superior popular or demagogic appeal, perhaps, but certainly not a superior type of scientific inquiry designed to get at the truth. For my part, a well-trained American team makes a shambles of the British every time, when it comes to straightforward debate. Give me a well-schooled American novice team trained in the use of evidence and

reasoning, and they will outdebate the British every time.

Unless more debate judges realize their responsibilities and train themselves to shoulder them, either by taking some courses in logic or by studying some good basic logic texts like Ruby or Black, rather than relying on the oversimplified and usually misleading accounts found in speech or even debate texts, intercollegiate debate, I fear, is in for a rough time. Who can blame students for becoming discouraged and abandoning the activity when during the course of a season they are judged more often than not by teachers whose interest lies in such things as meaningful inflections, audience rapport, and platform "personality"? Who can blame them for becoming somewhat cynical and deserting an activity into which they have put so much time and effort to prepare reasonable arguments when they are judged so often by those who are patently incompetent to judge them? It would be better if those whose interests lie primarily in speech activity and delivery, who consider debating a distasteful chore, would withdraw from debate and leave the field to those who regard debate as an intellectual activity, who relish and value logic and a systematic inquiry into the truth, who recognize this activity for what it really is: the most efficacious way of reaching conclusions and trying to solve problems in a democracy.

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Why Not Debate Persuasively?

By Robert P. Friedman

Dr. Friedman, Ph.D., U. of Missouri, 1954, is Assistant Professor of Speech at Purdue University.

THIS RESPONSE TO MR. DRUM'S STIMULATING ARTICLE¹ is offered somewhat reluctantly, for the writer applauds much that was said. However, Mr. Drum's analysis of current debate leads him to replace one set of problems with another, equally undesirable.

Mr. Drum's attack on debate is refreshingly new. He denies the wisdom of continuing "a system of classes which puts 'persuasion' in one generalization and 'debate' in . . . another." He asks, "If persuasion is an aim of speaking designed to change the beliefs and/or actions of an audience, what, then, is debate?" The answer to that question is that debate is a discipline designed to teach its students the need for reliable evidence, sound reasoning, and skillful argument to establish probability on significant questions. It allows the student to test his evidence, reasoning and argument in the heat of controversy. It develops and sharpens his logical processes.

These things it can do and does; it should not be criticized for failing to do that which it does not profess to do. I know no teacher of speech who daily does not bemoan the shortcomings of his students when he measures them against criteria. The debate course, more than any other in our curriculum, and debate training in our extracurricular program help remedy these deficiencies.

Let's not remove from our forensic activities this most valuable training. To make no distinction between debate and persuasion, as Mr. Drum suggests, is to adulterate the former. Gresham's economic law tells us that the introduction of a cheaper currency into a monetary system in which a dearer form is already present serves to drive the dearer from circulation. It is reasonable to believe that persuasion, the "cheaper" commodity in the sense that it is psychological attack (based on human motivation) *invented* by the speaker, will drive debate, the "dearer" commodity in the sense that it is logical attack (based on evidence) *discovered* by the speaker, from circulation. Evidence is much too precious a commodity to be dispensed with.

What is there in Mr. Drum's article, then, that the writer would applaud? Why the reluctance to reply?

¹ Dale D. Drum, "The Debate Judge as a Machine," *Today's Speech*, Vol. IV, No. 2, April, 1956, pp. 28-31.

Because Mr. Drum correctly perceives that most of our debaters:

are learning, not how to speak to human beings, but how to speak to machines. They are learning to present materials, in many ways not so much in human terms as the way taped information is fed into an electronic computer. They all too often learn to be cold, uninterestingly logical, and out of touch with persuasion as it exists in normal human intercourse and communication.

Two observations are in order:

1. More often than not students who participate in extracurricular Speech activities get all or almost all their Speech training through the forensic program. Speech courses are not required of all students; most curricula leave the student little opportunity for elective courses; and many students prefer to fill their available elective hours with subjects other than Speech.

2. More often than not debate serves as the focal point of our extracurricular Speech activities. Many of our competitive meetings are limited to debate; where events other than debate are scheduled, usually they are worked into the program at odd hours and serve as little more than side shows to the main event; and many of our students participate in debate exclusively even when other events are available.

Mr. Drum has cited the results of these two observations: Our debaters speak almost always to the proposition, almost never to the audience. When an occasional debater does find himself in an advanced public speaking class or a persuasion course he is, as Mr. Drum suggests, "woefully lacking." His professor is gratified with his analysis, evidence, reasoning, and fluency, but distressed at his inability to adapt himself and his argument to an audience. The debater adopts an antagonistic approach and defies his hearers to disagree with him; they find disagreement all too easy.

Frequently we do a positive disservice to our extracurricular students. We take them as freshmen, with or without previous debate experience. We put them first into novice and then varsity tournaments. We bring them along to the point that in their junior and senior years they bring home consistent winning records, if not cups and plaques, that attest to their skill. And we turn them out after four years ill prepared to put all their fine training to work in just causes, ripe to have their ears pinned back by anyone who knows how to talk to people.

If it is wise to train our debaters in logical processes, to equip them to arrive at more circumspect and reasonable points of view, it is also wise to teach them persuasive processes, to enable them to gain from their listeners acceptance for those points of view.

Our forensic programs should be modified to accommodate these ends.

In the first place our extracurricular students should become acquainted with the basic principles of oral discourse available to beginning students in public

speaking. If they have had this training or can get it through the established curriculum, fine; if not, then our forensic program must hold itself responsible to provide instruction. Certainly novices can work with each other to their mutual benefit on such a project; more experienced members of the squad can assist the faculty member in charge in tutoring the novices and evaluating their efforts.

Having mastered a basic understanding of the principles of public speaking and developed a measure of proficiency in the use of them, the novices should move ahead into a debate program. This program should concentrate the students' attention on logical processes. It should enhance their respect for the complexity of public questions and for reliable evidence, sound reasoning, and skillful argument in proposing solutions to these questions. Our current programs acquit themselves well in this measure. Our debate tournaments keep our students close to their sources and provide them with challenges to their reasoning and their conclusions. This portion of the students' training should be concentrated and thorough.

But, as has been indicated, if we give our students no further training we do them and ourselves an injustice. We fail to prepare them to handle themselves and their arguments before popular audiences, and, consequently, we reduce the chances for their reasoned conclusions to be instrumental in establishing public

opinion. Training our extracurricular students in persuasion should be an integral part of our forensic program.

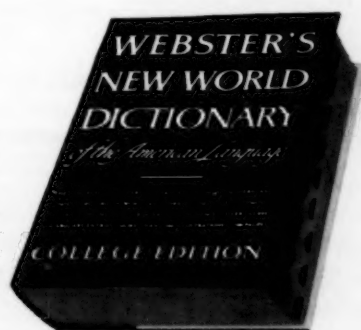
This is not intended to suggest that students discontinue debating at some arbitrary point in their forensic career; I do suggest, however, that students reach a point of diminishing returns in their debate training, and that they can profit from an altered emphasis after that point has been reached. The advanced students should continue to debate, but much of their forensic time and energy should be channelled into the study and practice of persuasion.²

Every effort should be made to provide persuasive opportunities for the advanced students who participate in our forensic programs.

Many of our programs already include vehicles for this kind of practice, although the vehicles are not employed consistently toward that end. Speakers bureaus exist at many schools, and most of us try to have audience debates from time to time. All too frequently,

² I do not feel that this is a contradiction of my previous citation of Gresham's economic law and its application to speech. It is to be hoped that having first learned the value of the "dearer" commodity, evidence, the student will also learn that it is dearer in the spending than the hoarding. Teaching him persuasion *after* teaching him debate will enable him to spend his evidence more wisely and with greater compensation.

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however, we merely transfer what happens on the debate rostrum to the new platform.

The students sense that the situation is different but they do not know how to cope with it. Usually their adaptation consists of cutting out two or three pieces of evidence to shorten their speeches by a couple of minutes and inserting in the place of the missing evidence two or three current jokes to acknowledge to the audience that they are aware of its existence. Other than that the audience hears the same logical argument that we are accustomed to hear in the debate tournament.

If the debate judge is frequently confused by some of the arguments and allusions to sources he hears employed in debates, how much more confused is that kind of audience which is perhaps hearing the term Guaranteed Annual Wage, or whatever, for the first time? Better uses can be made of our occasional audiences; if better uses were made those audiences might not be so occasional.

Mr. Drum has offered us another, perhaps the most fruitful suggestion for providing opportunities for persuasion to our extracurricular students. Although we should not do away with our standard debate procedures, as he suggests, we can make use of his alternative proposal as a complement to the debate tournament. We can institute persuasion tournaments either on the ten-and-five framework used for debate or on modifications of it.³

These and other means can be used to put our

extracurricular students in persuasive situations which should make our forensic program of more value to its director, its students, and ultimately to our society as a whole.

"The Debate Judge as a Machine" rightly senses that problems do exist in our forensic programs, but Mr. Drum's tendency to blame the debate judge and his ever-present pencil for these problems is unjust. Mr. Drum suggests that if debate judges put down their pencils and ceased taking notes:

the debaters might, thereby, be forced to speak as one would speak in a normal *human* manner rather than as to a court stenographer; the debater might be forced to learn how to couch his arguments in memorable phrases, how to make points interesting, and how to *communicate* in the fullest sense of the word.

What the debate judge hears is what his *alter ego*, the director of forensics, teaches the debater. The debater does not have to be "forced" to change his methods, and if he did have to be "forced" I seriously doubt that the absence of a pencil in the judge's hand would provide sufficient coercion. The debater has to be taught persuasive skills and their significance, just as he was taught debate, and the person to do that is the debate judge, himself, in his other role — that of director of forensics.

³ See Jack W. Murphy, "A New Look for Debate," *The Speaker*, XXXVIII, No. 1, November, 1955, pp. 3ff. for another suggestion.

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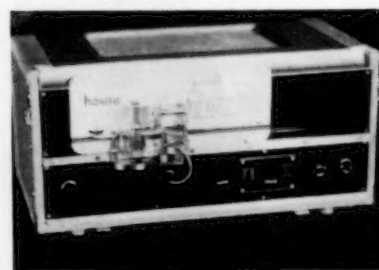
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